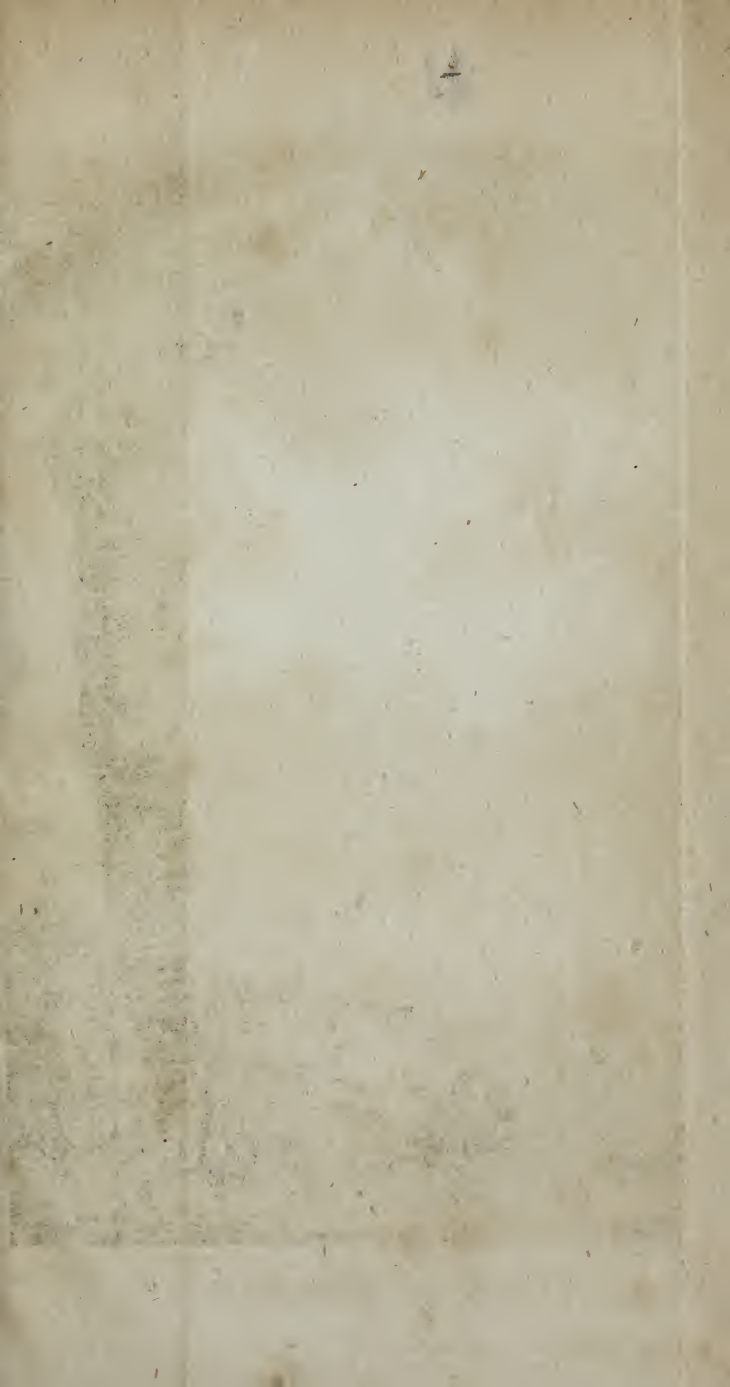






A South-west View of the Town and Castle of Windsor.

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TO THE ROYAL PALACES OF
WINDSOR, KENSINGTON, KEW,
A N D
H A M P T O N C O U R T;
CONTAINING AN ACCOUNT OF THEIR
BUILDINGS, GARDENS, PAINTINGS,
MONUMENTS AND CURIOSITIES;
WITH THE
INSTITUTION AND CEREMONIES
O F T H E
ORDER OF THE GARTER;
A L S O
A CONCISE DESCRIPTION OF THE
TOWNS, VILLAGES, AND VILLAS
WITHIN XIV. MILES OF WINDSOR.
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THE WINDSOR GUIDE.



W.F. WINDSOR EXC.

CHAP. I.

Of the TOWN of WINDSOR.

WINDSOR is delightfully situated in the county of Berks, twenty-two miles west of London, on the verdant banks of the mild and gentle river Thames, which, from its serpentine course in this part of it, was, in King *Edward the Confessor's* charter, termed *Windlethora*, (the *Winding Shore*) hence in time it was called *Windsor*. This town, on
B account

account of the inviting situation of its castle, being favored with the residence of *Edward I.* who, in the year 1276, made it a free borough, and granted the inhabitants several privileges, soon became a place of great resort, and its environs the constant residence of many of the Nobility. The above mentioned charter was confirmed, and other immunities conferred, by *Henry VI. Edward IV. Henry VII. Henry VIII. James I.* and **Charles II* by which the corporation have the power of holding general quarter sessions, and of trying all petty offences, and in some case felony. The town is governed by a mayor and thirty brethren, thirteen of whom are titled benchers, and ten of these brethren have the title of aldermen, out of whom the mayor is annually chosen. This borough has two representatives in parliament, who at present are the Earl of *Mornington*, and *Peniston Portlock Powney*, Esq.

The town of *Windsor* consists of six principal streets, viz. Park-Street, High-Street, Thames-Street, Peascod-Street, Church-Street, and Castle-Street,

* A Translation of this Charter, likewise copies of Grants, from William and Mary, William III. and queen Ann, with several particulars relative thereto, were published in 1787, in order to elucidate a matter then in dispute between the Corporation and the Parish.

Street, all of them well disposed, paved, and lighted, in the same manner as *London*, under the direction of sixty-one commissioners, appointed by an act of parliament, in 1769: and for the carrying of which act into execution, his majesty, out of his gracious favor, gave 1000*l.* the Hon. *Augustus Keppel*, and *Richard Tonson*, Esq. the then members, 500*l.* each: Many gentlemen of the town and neighbourhood also subscribed liberally to promote the undertaking.

In addition to the above, in 1774, *Admiral Keppel*, gave 500*l.* more, and Mr. *Montague* 1000*l.*

The *Guildhall*, which is situated in the principal part of the town, was erected in the year 1686, from a design of Sir *Thomas Fiddes*, surveyor of the Cinque Ports, at the expence of 2006*l.* 14*s.* and was paid by the corporation, except the sum of 680*l.* 7*s.* 6*d.* which was presented by several gentlemen of the place.

This is a handsome structure, supported with columns and arches of *Portland* stone. The hall or room, in which the corporation meet for the dispatch of the business of the borough, is spacious, and well adapted for the purpose; and was, in 1787, greatly improved by altering the construction of the windows, and substituting modern sashes, in lieu of common quarries. It is adorned with the portraits

of *James I. Charles I. Charles II. James II. William III. Queen Mary, Queen Anne, George Prince of Denmark, Prince Rupert, Archbishop Laud, Theodore Randue, Esq. the Earl of Nottingham, lord Admiral* in the year 1688, governor of *Windsor* Castle, and high steward of the borough, &c. In 1707, the corporation, from their regard to queen *Anne*, who constantly resided at *Windsor* during the summer season, erected, in a niche at the north end of this structure, the statue of that princess, vested in her royal robes, with the globe and sceptre in her hands ; and underneath, in the frieze of the entablature, is the following inscription in letters of gold.

Anno Regni fui VI.

Dom. 1707

Arte tua, sculptor, non est imitabilis ANNA :
ANNÆ vis similem sculpere ? Sculpe deam.

S. Chapman, Prætor.

In English thus,

In the sixth year of her Majesty's reign,

And of our Lord, 1707

Carver forbear ; thy art no Anne can shew,
Would'st thou shew Anna ? set a Goddess to our view.

And

And in a niche on the south side, is the statue of her Majesty's royal consort, Prince *George of Denmark*, in a *Roman Military* habit.

Underneath is the following inscription.

Serenissimo Principi
GEORGIO *Principi Daniæ,*
Heroi Omni seculo venerando.
 Christophus Wren, *Arm.*
Posuit MDCCXIII.

In English thus,

To the most serene Prince George Prince of Denmark an Hero to be revered in every age. Christopher Wren, Esq. erected this Statue, 1713.

In the area under the hall, is kept a market on Saturdays, and three fairs, on Easter Tuesday, July 5th, and Oct. 24th. These are become very considerable, since their Majesties have resided so much here; who by the benevolent diffusion of their favours have excited a spirit of industry and emulation in the different Tradesmen, who vie with each other in the improvement of their shops, and in the quality and cheapness of their various commodities; so that most of the necessaries, with many of the superfluities

of life, may be purchased here on as eligible terms as at the first shops in the metropolis.

The parish church, which is commodiously situated on the east side of the High-Street, is a spacious antient ill-built fabrick, the pews being so constructed and appropriated, as to exclude a majority of the inhabitants from attending Divine Service: However it is to be wished, as his Majesty has been graciously pleased to present the parish with the organ, intended to be removed from St. George's Chapel, they will approve themselves worthy of the royal benefaction, by adopting such measures as shall appear most eligible to remove the general complaint already intimated. It has a ring of eight bells, two of which were given by Lord Marsham, Cofferer to Queen Ann, who also recast the other six. The benefice is in the gift of the Lord Chancellor, and has been lately augmented by his present majesty.

On the north side of the church yard, was erected in the year 1706, a neat edifice for a Free School, for thirty boys and twenty girls, who are cloathed, and taught writing, accompts, and the principles of the christian religion. Beside this charitable institution, there are several small alms-houses in different parts of the town, which, with the benefactions left by well disposed

disposed persons for the use of the poor, make them less burthenfome in this, than in most other places.

In 1784, Col. Trigg, of the twelfth regiment, which was then on duty at Windsor, having represented to his Majesty, the very great inconveniencies the sick soldiers suffered in their quarters, as well as the impropriety of continuing them in the same apartments with the more healthy, his Majesty was pleased to signify his gracious intention to build an hospital for their accommodation; upon which the corporation presented him with a piece of land, called Glaziers Corner, situated on the east side of the Long Walk, about a mile from the town; the building was immediately begun, and finished by the latter end of the same year; it consists of two large wards that will contain upwards of twenty men each; apartments for the Doctor, and Nurse; a Surgery, Kitchen, and Laundry; all well adapted for their several purposes.

CHAP.

C H A P. II.

Of the CASTLE.

THE Castle of *Windsor* was first built by *William* the *Conqueror*, soon after his being seated on the throne of this kingdom, on account of its healthful and pleasant situation, and probably no less as a place of security and strength, in the beginning of his reign: His son, King *Henry I.* greatly improved it with many buildings, and surrounded the whole, for its greater strength and beauty, with a strong wall: Succeeding monarchs also, for the same reason, constantly resided here.

In this castle *Henry II.* held a parliament, in the year 1170; and here King *John* lodged during the contest between him and the barons. However, in the disputes between his son and successor, King *Henry III.* and his barons, this castle was, in 1263, delivered by treaty to them; but in the same year it was taken by surprize, and made the rendezvous of the king's party. King *Edward I.* and *Edward II.* resided at *Windsor*, more on account of its delightful situation

situation than its strength ; and had many children born here, among whom was the heroic *Edward III.* who had an extraordinary affection for this his native place ; and in the year 1360, caused the old castle to be entirely taken down, except the three towers at the west end of the lower ward ; and rebuilding the present stately castle, made it the seat of the most noble order of the Garter.

In succeeding times, other additions were made to this noble place. King *Henry VII.* added the stately fabric adjoining to the king's lodgings in the upper ward. *Henry VIII.* rebuilt the great gate in the lower ward leading to the town. King *Edward IV.* began, and queen *Mary* perfected, the bringing of water from *Black-Moor-Park*, in the parish of *Wingfield*, into a fountain of curious workmanship, in the middle of the upper court. Queen *Elizabeth* made a terrace-walk on the north side of the castle, from whence is a delightful prospect of the *Thames*, *Eton* college, and a great number of fine seats dispersed over the adjacent country. Under *Charles II.* this castle, which had felt the effects of the national convulsions under several avaricious and lawless masters, was entirely repaired : The face of the upper court was changed, and brought to its present beauty : The windows were enlarged and made regular ; and the

the royal apartments were completely furnished and adorned with beautiful paintings. This prince also not only enlarged the terrace-walk made by queen *Elizabeth*, on the north side of the castle, but carried a like terrace round the east and south sides of the upper court, and new faced the whole terrace with a noble rampart of free-stone. This terrace extends 1870 feet in length, and may with justice be said to be the noblest walk in *Europe*. Several additions were made to this castle by some of our early princes, and lastly by queen *Ann**; but as these have been obliterated by time, and succeeding alterations, a minute detail of them would exceed the limits of this epitome: I shall therefore briefly inform the reader, that this castle is divided into two courts, or wards, with a large keep, or round tower, between them, called the middle ward, and then proceed to give a description of the several parts of it in its present state; but first, that he may conceive some idea of this most delightful situation, I shall present him with the following quotation from Sir John Denham's poem of *Cooper's-Hill*.

“ Windsor

* The repairs and embellishments made by his present Majesty, which are numerous and splendid, are passed over in this general view, as they will more properly be noticed in their respective places.

*“ Windfor the next (where Mars with Venus dwells,
Beauty with strength) above the valley swells
Into my eye, and doth itself present
With such an easy and unforc’d ascent,
That no stupendous precipice denies
Access, no horror turns away our eyes;
But such a rise, as doth at once invite
A pleasure, and a reverence from the sight.
Such seems thy gentle height, made only proud
To be the basis of that pompous load,
Than which a nobler weight no mountain bears
But Atlas only, which supports the spheres.”*

CHAP.

CHAP. III.

Of the UPPER WARD, or COURT ; with a Description of the ROYAL APARTMENTS.

THE Upper Ward is a spacious quadrangle, formed on the west side by the keep or round tower ; on the north by the royal apartments, St. George's hall, and the chapel royal ; and on the east and south sides, by the apartments of the prince of *Wales*, the royal family, and the great officers of state.

Nearly in the centre of this square, is an equestrian statue in bronze, of king *Charles II* in a *Roman* habit, and placed on a marble pedestal, on the south side of which are represented in basso relievo, a variety of figures expressive of navigation. On the west side is the royal cypher, surrounded with the garter, and crowned with other ornaments. On the north side are variety of fruits, and on the east a shield, on which is a *Latin* inscription to this effect : “ *Tobias Rustat* humbly gave and dedicated this statue to his most gracious master *Charles II*. the best of kings, in the year of our Lord MDCLXXX.”

Under-

Underneath is a curious water engine, invented by Sir *Samuel Morland*, in that prince's reign, to supply the place with water.

I shall now conduct the reader, to the upper side of this court, on which as is above mentioned, are the

ROYAL APARTMENTS.

The entrance to these is by a handsome pair of iron gates, through a vestibule, supported by columns of the Ionic order, with some antique busts in several niches ; the principal are a *Roman* vestal, and a slave in the action of picking a thorn out of his foot.

The stair case consists of three flights of stone steps, containing twelve in each flight, secured on the right hand with twisted iron balustrades. Here, within a dome is represented the story of *Phaeton*, petitioning *Apollo* to permit him to drive the chariot of the sun ; and at each corner of the cieling, under the dome, is one of the four elements.

Fire is represented by a woman sitting on a pile, with a flaming censor in her hand, and by her are a phoenix and a salamander.

Earth is crowned with a chaplet of corn, and holds in one hand a wheat-sheaf, and in the other a cornucopia.

C

Air

Air is represented by a woman with her left hand on a peacock, a paroquet is by the peacock, in a flying posture, and on her right hand is perched a king's fisher.

Water is represented by a nereid holding a fish in her lap, with a dolphin, cod, eel, and other fish under her feet. Each of the elements are further expressed by a variety of their characteristic emblems.

In the different parts of the cieling are the winds supporting the clouds ; and in the front is *Aurora* with her nymphs in waiting, giving water to her horses. On the cornice are some of the signs of the zodiac, with baskets of flowers beautifully disposed.

Beneath the cornice are twelve azure columns, painted, of the *Corinthian* order ; and on each hand, in large compartments, is the transformation of *Phaeton's* sisters into poplar trees, with this inscription, MAGNIS TAMEN EXCIDIT AUSIS. *He fell however in a great enterprise* ; also the transformation of *Cycnus* into a Swan. Between each pillar is a niche, in which are represented geography, comedy, tragedy, epic poetry, sculpture, painting, music, and the mathematics ; all which are painted in umber, and heightened with gold, so that they appear to the eye like brass statues.

Over

Over the door is a bust of *Venus* in black marble ; and on the front of the stair-case is an oval, which gives a view to the back stair-case, which is adorned with the story of *Meleager*, killing the wild boar of *Ætolia*, and giving the head to his mistress *Atalanta*.

The painting of the whole stair-case was designed and executed by Sir *James Thornhill*, in the reigns of queen *Anne* and king *George I.*

QUEEN'S GUARD-CHAMBER.

In this apartment, into which you first enter, the cieling is adorned with *Britannia* in the person of queen *Catharine* of *Portugal*, consort of *Charles II.* seated on a globe, bearing the arms of *England* and *Portugal*, the four quarters of the earth and their respective symbols, attended by deities presenting their several offerings. The signs of the *Zodiac* are on the outer part of this beautiful representation. In different parts of the cieling, are *Mars*, *Venus*, *Juno*, *Minerva*, and other heathen deities, with *Zephyrs*, *Cupids*, and other embellishments properly disposed.

On the coving over the door, is *Minerva*, on the east side *Achilles*, on the south *Juno*, with a peacock, and on the west *Venus* with her doves.

Over the chimney is *George*, prince of *Denmark*, on horseback, by *Dahl*, and views of shipping, by *Vandevelde*.

In this room are guns, bayonets, pikes, bandoleers, &c. disposed in various beautiful forms, with a star and garter, the royal cypher, and other ornaments intermixed, cut in lime-wood.

QUEEN'S PRESENCE CHAMBER.

The cieling of this room is adorned with the representation of queen *Catharine*, attended by *Religion*, *Prudence*, *Fortitude*, and the other virtues; she is under a curtain spread by *Time*, and supported by *Zephyrs*, with *Fame*, sounding the happiness of *Britain*. Underneath, *Justice* is seen driving away *Sedition*, *Envy*, and other evil genii.

The Paintings are,

* Three of the Cartoons, lately removed from Hampton-Court, viz.

The Miraculous Draught of Fishes.

Peter and John healing the Cripple at the
Gate of the Temple.

St. Paul and Barnabas at Lystra.

And

* For an account of the other four, see the King's Presence Chamber.

And the following Portraits.

King Edward the Third, *Belcamp.*

King James the First, *Vandyck.*

Edward the Black Prince, *Belcamp.*

QUEEN'S AUDIENCE-CHAMBER.

On the cieling of this room, *Britannia* is represented in the person of queen *Catharine*, seated in a triumphal car, drawn by swans to the temple of *Virtue*, attended by *Ceres*, *Pomona*, *Flora*, &c. with other decorations heightened with gold.

The tapestry of this room is of a rich gold ground, made at *Coblentz*, in *Germany*, and presented to King *Henry VIII.* The canopy is of fine *English* velvet, set up by queen *Anne.*

The Paintings are,

William, Prince of Orange, *Honthorst.*

King James the First's Queen, *Van Somer.*

Frederick Henry, Prince of
Orange. *Honthorst.*

BALL-ROOM.

On the cieling of this room King *Charles II.* is represented giving freedom to *Europe*, by the figures of
C 3 *Perseus.*

Perseus and Andromeda. Over the head of *Andromeda* is inscribed *EUROPA LIBERATA* ; and on the shield of *Perseus*, is *PERSEUS BRITANNICUS*, and *Mars*, attended by other pagan deities, offers the olive branch. On the cornice is the story of *Perseus* and *Andromeda*, the four seasons, and the signs of the zodiac: The whole heightened with gold.

The tapestry, which represents the twelve months of the year, was made at *Brussels*, and set up by King *Charles II.* In this room is a large silver table and stand, with a looking glass in a correspondent frame.

The Paintings are,

William, Earl of Pembroke,	<i>Van Somer.</i>
St. John,	after <i>Corregio.</i>
The Countess of Dorset,	after <i>Vandyck.</i>
The dutchess of Richmond,	<i>Vandyck.</i>
A Madona.	
The Duke of Hamilton,	<i>Hanneman.</i>

QUEEN'S DRAWING ROOM.

On the cieling is represented an assembly of gods and goddeses. The whole intermixed with Cupids, and a variety of flowers heightened with gold.

This room is hung with tapestry, representing the seasons of the year.

The

The Paintings are,

Judith and Holofernes,	<i>Guido.</i>
A Magdalen,	<i>Sir Peter Lely.</i>
Henrietta, Dutcheſs of Orleans,	
in the the character of Minerva,	
Lady Digby,	<i>Vandyck.</i>
De Bray and his Family,	<i>De Bray.</i>
Killegrew and Carew,	<i>Vandyck.</i>

QUEEN'S BED-CHAMBER.

On the cieling of this room is painted, the ſtory of *Endymion* and *Diana*.

The bed ſet up by order of her preſent moſt gracious Maſteſty, is of the moſt exquisite workmanſhip, and is ſaid to have coſt fourteen thouſand pounds ; the whole of the bedſtead, and part of the teſter, which is made with a dome in the centre, are curiouſly carved and gilt ; the curtains and valances are of a rich pea-green corded tabby, and the head, teſter, and counterpane, of white fatin ; on which are embroidered a variety of the moſt curious flowers, the colours of them are beautiful, and are diſpoſed with the greateſt accuracy and judgment.

In this room is an exceeding fine glaſs, 10 feet 4 inches, by 4 feet 9 inches, and a curious commode table.

The

The Paintings are,

A Portrait of the Queen, a full length, with fourteen of the Royal Offspring, in miniature.

West.

Six capital Landscapes,

Zuccarelli.

Two Flower-pieces.

Y. Baptist.

ROOM OF BEAUTIES.

This room is thus named, from a collection of portraits of the most celebrated beauties in the reign of King *Charles II.* all of which are originals.

These are,

Mrs. *Knot,*

Wiffing.

Mrs. *Lawson,*

Ditto.

Lady *Sunderland,*

Lady *Rochester,*

Lady *Denham,*

Lady *Denham's sister,*

Mrs. *Middleton,*

Lady *Byron,*

Houfeman.

The dutchess of *Richmond,*

The countess of *Northumberland,*

Lady *Gramont,*

The

The dutchefs of *Cleveland*,
 The dutchefs of *Somerfet*,
 Lady *Ossory*, *Wiffing*.

Here are also,

Thirteen Portraits of Ladies after
 Vandyck, *by Russell.*

QUEEN'S DRESSING-ROOM.

This room has been lately hung, by order of her present Majesty, with a neat silk knotting on Manchester stuff. Here are twelve elegant chairs, the seats of similar work with the hangings, and in a correspondent style.

The only painting in this room is,

Anne of Denmark, King James the First's Queen.
Fansen.

Belonging to this room is a closet, in which is deposited the Banner of *France*, annually delivered here on the second of *August*, by the duke of *Marlborough*, successor to *John*, the great duke of *Marlborough*, by which he holds *Blenheim*, a magnificent palace at *Woodstock* park in *Oxfordshire*, built in the reign of queen *Anne*, as a national reward and acknowledgment

ment to that great general, for his many glorious victories over the *French*, and their allies, in a course of ten years most successful war.

Here is a portrait of cardinal *Wolfey*, and other paintings ; But as this closet is not open for public inspection, they do not offer to view.

QUEEN ELIZABETH's ; or, the PICTURE GALLERY.

The collection of paintings in this room consist of,

Emperor Charles the Fifth, after	<i>Titian.</i>
A Conversation,	<i>Teniers.</i>
Sir John Lawson,	<i>Sir P. Lely.</i>
Sir Christopher Minnes,	<i>Ditto.</i>
An Italian Market,	<i>Bomboccio.</i>
The Earl of Sandwich,	<i>Sir P. Lely.</i>
Sir Thomas Allen,	<i>Ditto.</i>
An Italian Market,	<i>Bomboccio.</i>
Sir William Penn,	<i>Sir P. Lely.</i>
Sir George Ascough,	<i>Ditto.</i>
Sir Thomas Tiddyman,	<i>Ditto.</i>
The Battle of Spurs,	
The Wise Men's Offerings,	<i>Paul Veronese.</i>
Titian and a Senator of Venice,	<i>Titian.</i>
Two Misers,	<i>Quintin Matsys.</i>

A Boy with Puppies, &c.	<i>Murillo.</i>
Anne, Dutcheſs of York, Mother of Queen Anne,	<i>Sir P. Lely.</i>
Prince Rupert,	<i>Ditto.</i>
King Henry the Eighth,	<i>Holbein.</i>
Our Saviour and St. John,	<i>Vandyck.</i>
King Henry the Eighth's Expedition to France.	
Saint Joſeph,	<i>Fetti.</i>
The Holy Family, after Raphaël	
Sir Jeremiah Smith,	<i>Sir P. Lely.</i>
A Man's Head,	<i>Carlo Cignani.</i>
A Boy paring Fruit,	<i>Michael Angelo.</i>
A Landscape with Men playing at Bowls,	<i>Teniers.</i>
King James the Firſt,	<i>Van Somer.</i>
A Man's Head,	<i>Carlo Cignani.</i>
The Aſcenſion of the Virgin,	<i>Baffan.</i>
Boors drinking, &c.	<i>Teniers.</i>
Sir Joſeph Jordan,	<i>Sir P. Lely.</i>
St. Charles de Boromeo,	<i>Fetti.</i>
The Angel appearing to the Shepherds,	<i>Nicolo Pouſſin.</i>
The Interview between King Henry the Eighth, and Francis the Firſt, King of France,	
Sir William Berkely,	<i>Sir P. Lely.</i>
	Our

Our Saviour in the Garden,	<i>Nicolo Poussin.</i>
Emanuel Philebert, Duke of Savoy,	<i>Sir A. More.</i>
The Angel delivering St. Peter out of Prison,	<i>Stenwyck.</i>
The Duke of Albemarle,	<i>Sir P. Lely.</i>
Landscape,	<i>Teniers.</i>
The Marquis del Guasto and his Family, after Titian.	
Sir John Harman,	<i>Sir P. Lely.</i>
Landscape,	<i>Swanivell.</i>

CHINA CLOSET.

This closet, which is finely gilt and ornamented, is filled with a great variety of curious old china, elegantly disposed. Here is also a fine amber cabinet presented to queen *Anne* by Doctor *Robinson*, bishop of *Bristol*, and plenipotentiary to the congress at *Utrecht*.

The Paintings are,

Prince Arthur and his two Sisters,	<i>Mabuse.</i>
A Woman with a kitten in her hand,	
A Woman squeezing Blood out of a Sponge.	

From this gallery you return to the queen's drawing room, from which you enter the king's apartments.

KING'S

KING'S CLOSET.

On the cieling of this room is painted the story of *Jupiter* and *Leda*.

The hangings are of garter-blue silk, and was put up by order of his present Majesty, in 1788.

The Paintings are,

Anne, Dutcheſs of York,	<i>Sir P. Lely.</i>
A Man's Head,	<i>Raphael.</i>
St. Catharine,	<i>Guido.</i>
A Woman's Head,	<i>Parmegiano.</i>
A Landscape with boats, &c.	<i>Brueghel.</i>
A Landscape with figures,	<i>Ditto.</i>
A Landscape,	<i>Teniers.</i>
Princeſs Mary,	<i>Sir P. Lely.</i>
The Duke of Norfolk,	<i>Holbein.</i>
A Landscape with the Holy Family,	<i>Van Uden.</i>
Martin Luther,	<i>Holbein.</i>
Eraſmus,	<i>George Pens.</i>
Queen Henrietta Maria,	<i>Vandyck.</i>
The Creation,	<i>Brueghel.</i>
Mary, Dutcheſs of York,	<i>Sir P. Lely.</i>

D

KING'S

KING'S DRESSING-ROOM.

The cieling is *Jupiter* and *Danae*.—The hangings are the same as in the last mentioned room.

The Paintings are,

Prince George of Denmark,	<i>Sir G. Kneller.</i>
A Magdalen,	<i>Carolo Dolci.</i>
A View of Windsor Castle,	<i>Wofsterman.</i>
A Man's Head,	<i>Leo da Vinci.</i>
A Landscape,	<i>Wovermans.</i>
Nero depositing the Ashes of Britannicus,	<i>Le Sueur.</i>
The Countess of Desmond,	<i>Rembrant.</i>
Figures and Horses with a Farrier's Shop,	<i>Wovermans.</i>
A young Man's Head,	<i>Holbein.</i>
King Charles the Second,	<i>Ruffel.</i>
Herodias's Daughter,	<i>Carolo Dolci.</i>
An old Man's Head,	<i>Holbein.</i>
James, Duke of York,	<i>Ruffel.</i>
A View of Windsor Castle,	<i>Wofsterman.</i>
King Charles II's. Queen,	<i>Sir P. Lely.</i>

KING'S BED-CHAMBER.

On the cieling, king *Charles II.* is represented in the robes of the Garter, seated on a throne, under a canopy supported by *Time*, *Jupiter*, and *Neptune*,
with

with a figure representing *France*, in a suppliant posture at his feet. He is also attended by *Europe*, *Asia*, *Africa*, and *America*, paying their obedience to him.

The tapestry represents a part of the story of *Hero* and *Leander*.

The bed in this room, which is of rich flowered velvet, was made in *Spital-Fields, London*, and was originally set up in the queen's bed chamber, by order of queen *Anne*; but was, in 1778, removed hither, and the elegant bed before-mentioned, set up where this was taken from.

The Paintings are,

King Charles the second in Armour,
when Prince.

Vandyck.

Henry, Duke of Gloucester, his Brother.

KING'S DRAWING-ROOM.

The cieling is an allegorical representation of the restoration of king *Charles II.* who is seated in a triumphal car, drawn by the horses of the Sun, attended by *Fame*, *Peace*, and the *Polite Arts*; *Hercules* driving away Rebellion, Sedition, and Ignorance; *Britannia* and *Neptune* properly attended, paying obedience to the monarch as he passes. In other parts of the cieling, are painted the labours

of *Hercules*, with festoons of fruit and flowers, in stone-colour, beautifully heightened with gold.

This room has lately been fitted up in a neat and elegant style; the hangings are of garter-blue silk, skirted with a gilt moulding. Here is a most magnificent glass, of english manufactory, 11 feet by 6 feet.

The Paintings are,

The converted Chinese,	<i>Sir G. Kneller.</i>
St. John	
St. Stephen stoned,	<i>Rotterman.</i>
Cupid and Psyche,	<i>Vandyck.</i>
Endymion and Diana,	<i>Gennari.</i>
The Harvest,	<i>Bassan.</i>
Venus turned Painter, a Copy,	
Martha and Mary,	<i>from Bassan.</i>
Our Saviour before Pilate,	<i>Schiavoni.</i>
A Shepherd and Shepherdesses,	<i>Gennaro.</i>
Danae,	<i>Ditto</i>
Peter, James, and John,	<i>M. Angelo.</i>

KING's PUBLIC DINING-ROOM.

On the cieling is painted the banquet of the gods, with a great variety of fish and fowl on the several parts of the coving.

The

The carving of this room is most exquisite, representing great variety of fruit, fish, and fowl, done in lime-wood, by Mr. *Gibbons*, a famous statuary and carver in the reign of king *Charles II.*

The Paintings are,

Lacy, a comedian, in three characters,	<i>Wright.</i>
A Bohemian Family,	<i>Purdinoni.</i>
A Family singing by candle-light,	<i>Honthorst.</i>
Divine Love,	<i>Baglioni.</i>
Nymphs and Satyrs,	<i>Rubens and Snyders.</i>
The Marriage of St. Catharine,	<i>Dankers.</i>
The Naval Triumph of Charles II.	<i>Verrio.</i>
The Birth of Venus,	<i>Gennari.</i>
Venus and Adonis,	<i>Ditto.</i>
Cephalus and Procris,	<i>Ditto.</i>
Hercules and Omphale,	<i>Ditto.</i>
A Sea Piece.	
The Hunting the Wild Boar,	<i>Snyders.</i>
The taking of Bears,	<i>Bassan.</i>
A piece of Still-life, that is a Brass Pan, a Fawn, and a Bittern,	<i>K alf</i>
A Cocoa Hut and Tree.	
A Crown Bird.	
Diana.	

KING'S AUDIENCE CHAMBER.

The cieling is a most lively representation of the re-establishment of the church of *England* on the restoration of *Charles II.* in the characters of *England*, *Scotland*, and *Ireland*, attended by Faith, Hope, and Charity. Religion triumphing over Superstition and Hypocrisy, who are driven by *Cupids* from before the face of the church ; all of them represented in their proper attitudes, and highly finished.

The furniture, paintings, and embellishments (except the cieling) of this room, are all new ; every part of them in the most superb style. The cornice and mouldings are highly gilt ; the hangings of rich blue silk, with the most beautiful embroidered borders ; the canopy and chair, extremely magnificent ; and the chimney-piece, tables, glasses, and chandeliers, all in a similar style of splendour.

The Paintings are by *B. West*, Esq. wherein he has happily celebrated some of the principal glories of the immortal *Edward III.*

These are,

The Surrender of Calais to Edward III.

An Entertainment given by Edward III. after defeating the French in their attempt upon Calais.

The

The passage of Edward III. over the River Somme, previous to the battle of Cressy.

The Battle of Cressy, in 1346.

St. George.

The Battle of Poitiers, where Edward, the Black Prince took King John and his son Philip prisoners, whom he afterwards brought over into England.

The Battle of Neville's Cross, where David, king of Scotland, was taken prisoner by queen Phillippa, while her royal consort Edward III. was besieging Calais.

The Institution of the Order of the Garter.*

KING'S PRESENCE CHAMBER.

On the ceiling is painted, in a most masterly style, a portrait of king *Charles II.* shewn by Mercury to the four quarters of the world, who are introduced by Neptune; Fame with a branch of olive in her left hand, and a trumpet in her right, is sounding the glory of the Prince, and Time driving away rebellion, sedition, and other evil genii. Over the canopy, Justice is shewing the arms of Britain to
Thames

* A more particular description of these Paintings, will be given in the Appendix.

Thames and his river nymphs ; the star of Venus, and the following label "*Sydus Carolinum.*" At the lower end of the chamber is Venus in a sea car, drawn by tritons and sea nymphs. The ground and manner of finishing this cieling, are the same as those we have before mentioned.

The hangings, &c. are in a similar style with those in the preceding apartment, and were done at the same period of time.

The Paintings are,

Duns Scotus,

Peter, Czar of Muscovy,

Prometheus,

Spagnolet.

Sir G. Kneller.

Young Palma.

Four cartoons, by Raphaëlle, that were formerly at Hampton-Court, viz.

Elimas, the Sorcerer, struck blind.

The death of Ananias.

Our Saviour giving the charge to Peter.

Paul prêaching at Athens.

KING'S GUARD CHAMBER.

The cieling is much admired for the manner in which it is painted in water colours.

In one circle are *Peace* and *Plenty*; in another, *Mars* and *Minerva*; and in the dome is a representation of *Mars*, with helmets, shields, and trophies

In this room the knights of the garter, in the absence of the sovereign, dine at an installation.

The magazine of arms and warlike instruments deposited in this spacious room, were ingeniously disposed in colonnades, pillars, circles, shields, and other devices, by Mr. *Harris*, late master gunner of this castle. Among the coats of mail, is that of the renowned *Edward*, the black prince, which is placed over the door leading to *St. George's-Hall*.

The Paintings are,

*Charles XI. King of Sweden, on Horseback, Wyck.
Eight Views of Battles, Sieges, &c. Rugendas,*

ST. GEORGE'S - HALL.

This most magnificent apartment, which is generally allowed to be one of the finest in *Europe*, is dedicated to the peculiar honor of the most noble *Order of the Garter*.

In a large oval in the centre of the cieling, King *Charles II.* is represented in the habit of the order of the garter, with his right foot on a lion's head, attended by *England*, *Scotland*, and *Ireland*; religion
and

and plenty holding the crown of these kingdoms over his head; on each side of the monarch, are *Mars* and *Mercury*, with the emblems of war and peace.—In the same oval is regal government, supported by religion and eternity; justice, attended by fortitude, temperance, and prudence, beating down rebellion and faction; and among the evil genii, the painter is said to have introduced the earl of *Sh——y*, a statesman of that reign, dispersing libels. Nearer the throne is an octagon, in which is *St. George's* cross, encircled with the garter, within a star or glory, supported by Cupids, with the motto

HONI SOIT QUI MAL Y PENSE,

the Muses attending in full concert; and other embellishments, expressive of the grandeur of the order.

On the back of the sovereign's throne, is painted a large canopy and drapery, on the latter of which is represented, as large as life, *St. George* encountering the dragon, and on the lower border is inscribed,

VENIENDO RESTITUIT REM,

In English,

By coming he restored affairs,

In allusion to King *William III.* who is seated under the abovementioned canopy, in the habit of the order, by *Sir Godfrey Kneller.* The ascent to the throne is by five steps of fine marble, to which the painter has made an addition of five more, in such perfection, that they agreeably deceive the sight, and almost induce the spectator to believe them equally real.

In the lower compartments of the cieling over the music gallery, is the collar of the order of the garter, supported by cupids, and encompassed with a variety of characters, emblematic of this most illustrious order of knighthood.

On the north side of this superb chamber, extending 108 feet in length, is elegantly painted the triumph of *Edward*, the black prince, son of *Edward III.* founder of the order of the garter, who is seated at the upper end, receiving *John*, king of *France*, and *David*, king of *Scotland*, prisoners, under a canopy of green velvet. The prince, crowned with laurels, is seated in a triumphal car, in the midst of the procession supported by slaves, preceded by captives, and attended by the emblems of liberty, victory, and other ensigns of the *Romans*, with the banners of *France* and *Scotland* displayed. The painter has

has closed this procession with the countess of *Salisbury*, in the person of a fine lady, making garlands for the prince, and a representation of *Shakespeare's* Merry Wives of Windsor. In this last part of the group he has humorously introduced himself in a black hood and a scarlet cloak.

At the lower end of the hall is a noble music gallery, finely carved and gilt, supported by four slaves, beautifully carved in wood, bending, as it were, beneath their burthen, representing a father and his three sons, whom the brave *Edward*, the Black Prince, is said to have made captives in his wars. Over the music gallery is the following inscription:

ANTONIUS VERRIO, NEAPOLITANUS
 NON IGNOBILI, STIRPE NATUS.
 Augustissimi REGIS CAROLI SECUNDI
 SANCTI ET GEORGII
 MOLEM HANC FOELICISSIMA MANU
 DECORAVIT.

In *English* thus,

Anthony Verrio, a *Neapolitan*, born of a noble race, ornamented with a most happy hand this large pile of building, of the most noble king *Charles II.* and *St. George*.

ST. GEORGE'S, OR THE
KING'S CHAPEL

In this chapel, which is adjoining to St. George's Hall, divine service is performed every morning, during his Majesty's summer residence at Windsor, at eight o'clock.

The cieling is a masterly and striking representation of the ascension of our Saviour, accompanied by a numerous host of angels. On the west end, over the altar, is *Mary Magdalen* weeping on the outside of the sepulchre; and on each side, on the cornice, are the *Roman* soldiers.

The altar-piece is the Last Supper; and on the north-side of the chapel are painted some of the miracles of our Saviour, as his raising *Lazarus* from the dead, curing the sick of the palsy, casting out devils, &c. by *Verrio*, who in the principal part of the design is masterly, but is thought by connoisseurs not to have been quite so happy in his execution of it, the figures of the sick men being too athletic for persons in their supposed condition. There is also a much greater inconsistency in the painter's having introduced Sir *Godfrey Kneller*, and Mr. *Cooper*, who assisted him in these paintings; and likewise him-

E

self,

self, in a full black wig, bidding the cripples go to our Saviour to be healed.

The closets for the King and the Royal Family, form the east end of this chapel. The canopy, curtains, and furniture are of crimson velvet, with gold fringe. The carved work of this chapel is worth the particular attention of the curious, it represents a great variety of palms, pelicans, doves, and other allusions to scripture history; likewise the star and garter, with other ornaments, all finely executed by *Gibson*

From this chapel you return into the queen's guard-chamber, and this closes the several apartments shewn to the public; the other apartments being seldom open, except when the court resides at *Windsor*, though they consist of many beautiful rooms, with paintings by the best masters.

On returning to the vestibule mentioned at the entrance to these apartments, strangers usually take a view of the inner, or horn-court, as it is called, from a pair of stag horns, of a very extraordinary size, set up in it. This court is painted in bronze and stone colours. On one side is represented a sea-fight, with the images of *Jupiter*, *Neptune*, *Mercury*, and *Minerva*; and on the opposite side, a *Roman* battle. In the gallery,

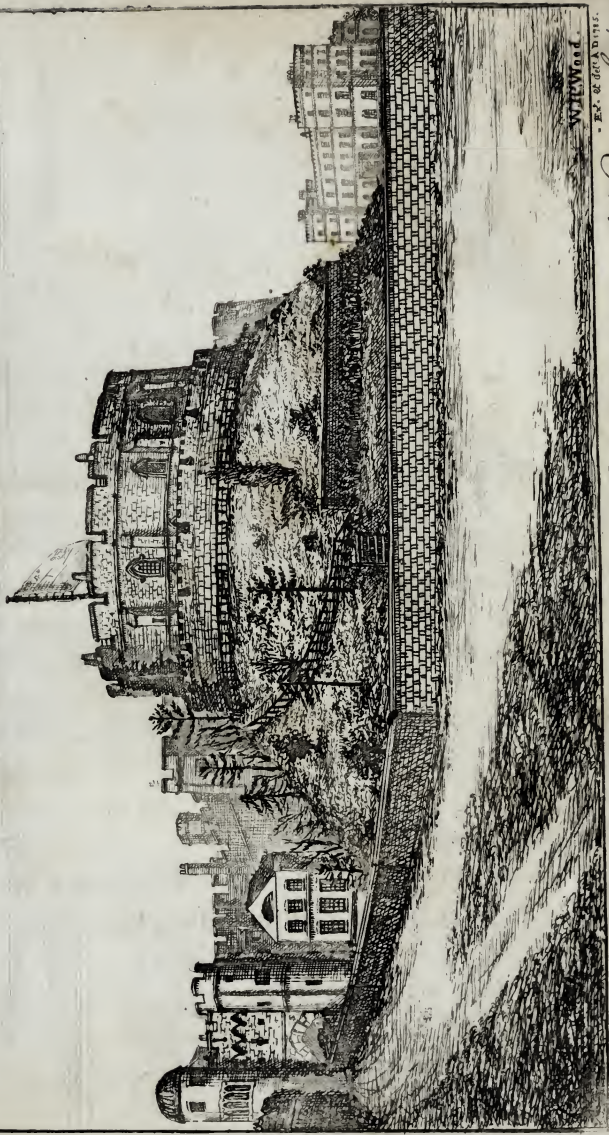
gallery, among other paintings, is a representation of king *David* playing before the ark. From this court, a flight of stone steps leads into the King's guard chamber, already mentioned ; and under these steps is the figure of *Hercules*, painted in stone-colour. On the dome over the steps, is painted the battle of the Gods ; and on the sides of the stair-case, two battles of the *Greeks* and *Romans*, and a representation of the four ages of the world, in fresco.

C H A P. IV.

Of the KEEP, OR ROUND TOWER.

THIS Tower, sometimes called the middle ward, which forms the west side of the upper court, is built in the form of an amphitheatre, on the highest part of the mount; the ascent into the upper apartments, is by a flight of 100 stone steps, at the top of which is planted a large piece of cannon, leveled at the entrance, or bottom of these steps; there are likewise 17 pieces of cannon mounted round the curtain of the tower, which is the only battery now in the castle, though formerly the whole place was strongly fortified with cannon on each of the several towers, and two platforms in the lower ward.

The apartments of this tower belong to the constable, or governor, whose office is both military and civil: As a military officer, he is obliged to defend the castle against all enemies, whether foreign or domestic. He has the charge of prisoners brought hither, and is accountable to the king for whatever is contained



W. Wood.

Engraved by W. Wood.

A View of the Round Tower of Windsor Castle, with part of the Queen's Lodge.
Published at the Art Store, May 1st 1793, by C. Knight, Windsor.

contained in the castle. He has a deputy, or lieutenant governor, who holds equal command in his absence, and has lodgings appointed for his residence at the entrance of the tower we are now about to describe.

The constable, as a civil officer, is judge of a court of record, held by prescription over the town gate in the lower ward, for the determination of pleas between party and party, within the precincts of *Windsor* forest, which comprehends many towns, over which this court has jurisdiction; and all legal processes, judgments, and executions, are issued in his name: He is likewise chief forester and warden of *Windsor* forest, which extends 120 miles in circumference.

The entrance into this tower is through a square paved court, in which is a reservoir of water, erected in the reign of *Charles II.* to receive the drains from the upper leads. The court is hung round with buckets, which are there ready in case of fire.

In 1784, here was also erected under the direction of Mr. Gray, an engine, for raising water upwards of 370 feet, by the simple contrivance of a rope; the ends of which being spliced together, it is fixed to a wheel and gudgeon in the water, and to a windlass at
the

the top of the well; the windlafs being turned with a moderate degree of velocity, the water adheres to the afcending part of the rope until it arrives at the top; it is then thrown off, and collected, by means of a femicircular cap, that inclofes the inner wheel of the windlafs; this cap having a fpout on one fide of it, the water is conducted into any vefſel that may be placed to receive it.

The firſt apartment you enter is the

GUARD - CHAMBER.

In this room is a ſmall magazine of arms, curiouſly diſpoſed, as matchlocks, the firſt ever made, whole, half, and quarter pikes, with bandoleers of various figures. Round the cornice is a number of breaf-plates, with helmets over them, and ſeveral drums, in proper order. Over the chimney, is carved in lime-wood, the ſtar and garter, in the form of an oval crowned and encompaſſed with daggers and piſtols. The pillars of the door leading to the dining-room are compoſed of pikes, on the tops of which are two coats of mail, ſaid to be thoſe of *John*, king of *France*, and *David*, king of *Scotland*, who were priſoners here; they are both inlaid with gold, the former

former with flower-de-luces, and the latter with thistles.

On the stair case leading to the dining-room, stands the figure of a yeoman of the guard, painted in his proper dress, as if in waiting. Here are four pillars of pikes, ornamented with bandoleers, carbines, and matchlocks. In the centre is a beautiful engraved horse shield, encompassed with daggers and pistols; as also several of king *James's* and king *William's* pieces, ranged by the late Mr. *Harris*.

D I N I N G - R O O M.

The tapestry, which is disposed in six compartments, contains the history of *Hero* and *Leander*.

D R E S S I N G - R O O M.

In this room are the following prints and drawings:

The Holy Family of <i>Jesus</i> ,	<i>a Print.</i>
<i>Rembrant's</i> Mother,	<i>Do.</i>
A <i>Turk</i> , by candle-light; a curious piece.	
A Siege of the <i>Romans</i> , drawn with a pen.	

There are several other prints in this room, but none that are deserving of particular mention.

B E D

BED - CHAMBER.

Here are six ebony chairs, of a particular make, curiously studded with ivory.

The tapestry is wrought with gold and silver, representing the story of *Auroclotus*, king of *Phrygia*, and his three daughters, weeping to death by the side of the *Helicon*. In another part is the story of *Pandora's Box*: the other parts of the tapestry are likewise representations of heathen Mythology.

The other apartments having nothing in them worthy the attention of a traveller, we shall proceed to the top of the tower, on the leads of which is placed the royal standard, which is fourteen yards long and eight broad, and is hoisted on all state holidays. The union, which is nine yards by six, is always hoisted when the governor is present.

This tower commands a most delightful and extensive prospect, as the reader will readily conceive from the following inscription, written on a board placed against the wall :

A list of the counties to be seen from the top of this round tower.

- | | |
|----------------------|---------------------|
| 1. <i>Middlesex,</i> | 7. <i>Wilts,</i> |
| 2. <i>Essex,</i> | 8. <i>Hants,</i> |
| 3. <i>Hertford,</i> | 9. <i>Surrey,</i> |
| 4. <i>Bucks,</i> | 10. <i>Suffex,</i> |
| 5. <i>Berks,</i> | 11. <i>Kent,</i> |
| 6. <i>Oxford,</i> | 12. <i>Bedford.</i> |

It would be superfluous to inform the reader of the many churches, mansions, seats, and remarkable places that are to be seen from these leads, as most of them will naturally occur on reading the above inscription.

CHAP.

CHAP V.

Of the LOWER WARD, *or* COURT.

THE lower ward is far more spacious than the upper, and is divided into two parts, by the *Collegiate Church, or Chapel of St. George*. On the north, or inner side, are the houses and apartments of the dean and canons, minor canons, clerks, verger, and other officers of the foundation ; and on the south and west sides of the outer part of this court, are the houses of the alms, or poor knights of *Windsor*.

In this ward are also several towers belonging to the officers of the crown, and the order of the garter, namely, to the bishop of *Winchester*, prelate ; the bishop of *Salisbury*, chancellor ; and formerly there was a tower belonging to *Garter*, king at arms, but very little is now remaining, except the ruins.—Here are also the store-tower, guard-chamber, and court of record, held under the governor and steward, as mentioned in the preceding chapter.

The apartments in the deanery, which were considerably repaired by the late dean *Keppel*, are large and commodious ; and in the great passage leading to

an apartment called the garter-room, are hung up the arms of the sovereign and knights companions of the garter. In this room is an ancient screen, on which are properly blazoned the arms of K. *Edward III.* and the several sovereigns and knights companions, from the foundation to the present time.

In this room the knights meet and robe, on the morning of installation, and proceed from hence to *St. George's Chapel*.

In the inner cloysters are the houses of the several prebendaries, and at the lower end is the library belonging to the college; the inside of which is neat, though not elegant. It is well furnished with ecclesiastical writers, and books of polite literature, and has lately received a considerable addition from the late earl of *Ranelagh*, who bequeathed his valuable library to the college. The houses command a most beautiful prospect of the river *Thames*, and of the adjoining counties.

Opposite the west end of the Chapel of *St. George*, are the houses of the minor canons, and clerks, or choristers, built in the form of a horse shoe, in allusion to one of the badges of *Henry VII.* or his predecessor, king *Edward IV.* and are commonly called, the *Horse-Shoe Cloysters*.

C H A P. VI.

Of the CHAPEL *of* ST. GEORGE.

THIS royal chapel is situated on the same site on which before stood a chapel erected by K. *Henry I.* dedicated to *Edward the Confessor*. The present chapel was built by *Edward III.* in the year 1337, a short time after the foundation of the college of the new established order of the Garter; but K. *Edward IV.* not esteeming the fabric sufficiently large and stately, improved the structure, and designed the present building, together with the houses of the dean and canons: and it was afterwards greatly improved by *Henry VII.* and *Henry VIII.*

The inside of this chapel is universally admired for its neatness and gothic magnificence; the stone roof is esteemed a most excellent piece of workmanship, it is an ellipsis, supported by pillars of antient gothic architecture, whose ribs and groins sustain the whole cieling with admirable beauty and elegance. Every part of this lofty cieling has a different device, executed to great perfection, as the arms of

Edward

Edward the Confessor, Edward III. Edward the Black Prince, Henry VI. Edward IV. Henry VII. and Henry VIII. Also the arms of *France* and *England* quarterly, the holy cross, the shield or cross of *St. George*, the rose, port-cullis, lion rampant, unicorn, fleur de lis, dragon, prince's feather, &c. also the arms of *Bourchier, Stafford, Hastings, Beaufort, Manners*, and other noble families.

It would but tire the reader to give a description of the various devices, and different representations that are on the several parts of this cieling; I shall therefore only further point out to him, that in the nave or centre arch, are curiously designed and blazoned, the arms of *Henry VIII.* sovereign, and the several knights companions of the garter, anno 1528, among which are the arms of *Charles V.* Emperor of *Germany*, *Francis I.* King of *France*, *Ferdinand*, Infant of *Spain*, and King of the *Romans*. The arms of the other Knights companions, with those of the prelate, are regularly disposed.—In 1789 this beautiful chapel was thoroughly repaired; the centre and side aisles new paved with Panswick stone,* the columns,

F

lumns,

* Previous to this a ground plan of the whole, *i. e.* of the grave stones, was taken, in order to ascertain on any future occasion, the respective situations of the reliques which they once

lumns, sides, and cieling cleaned, and the several arms already mentioned, painted, and properly emblazoned.

The W I N D O W S.

The object that most generally attracts the attention of strangers on their first entrance into this chapel, next the gothic magnificence of its architecture, is a most noble window at the west end of the middle aisle, composed of 80 compartments, or lights, each six feet high, by one foot five inches wide; the whole beautifully ornamented with fine stained glass, consisting of a variety of figures, as patriarchs, bishops, and other canonical characters, *St. Peter, St. Alexander, king Solomon, Edward the Confessor, Edward IV. and Henry VIII.* In many of the compartments is *St. George's cross*, encompassed with the garter, this being the arms of the college; here are also the arms of the bishops of *London and Bristol.*

In

once covered; but as many of these records of the dead, were greatly defaced by time, and the families to which others related being extinct, none but those that are most entire, or that belong to the most eminent persons, have been preserved: These are indifferently placed between the pillars that divide the centre from the side aisles; and in the centre of the aisles on each side of the choir.

In the year 1783, the window at the west end of the north aisle, and those at the east and west ends of the south aisle, were in a great part reconstructed; the common crown glass entirely taken away, and the whole glazed with part stained, and part painted glass. In the first is represented a female figure, (said to be king *Edward III's*. queen) standing on a throne, beneath a gothic canopy; and under this are four ecclesiastics. In the second is king *Edward III.* under a like canopy, and in the lower compartments are *John*, king of France, and *David*, king of Scotland, with the figures of two cardinals. The third window, is a representation of our Saviour before Pilate; in this the figures are well painted and the colours good.

Most part of the stained glass, with which these and the windows in general were ornamented, was destroyed in times of anarchy and plunder; but in order to preserve as much of it as might be, an order was given by the dean and chapter, to select the scattered remains from the various parts of the chapel, out of which, with some pieces collected by the Rev. Dr. Lockman, and others painted by Bristow, these windows were composed.

WINDOW over the ALTAR.

The subject of this is the Resurrection ; and is divided into three compartments. In the centre is our Saviour ascending from the Sepulchre, preceded by the Angel of the Lord, above whom, in the clouds, is an host of Cherubims and Seraphims, and among these is a portrait of their Majesties' son, Octavius. In the front ground are the roman soldiers, thrown in various postures with horror and confusion ; and are gazing with terror and astonishment at Christ in his ascension.

In the right-hand compartment are represented *Mary Magdalen*, *Mary*, the mother of *James*, and *Salome*, approaching the sepulchre with unguents and spices, in order to anoint the body of their Lord and Master.

In the left-hand division, are *Peter* and *John*, who are supposed to have been informed by *Mary Magdalen*, that the body of *Christ* was missing, and are thereupon running with the greatest anxiety, astonishment, and speed, towards the sepulchre. This masterly performance was designed by *B. West*, Esq. in 1785, and executed by Mr. *Jarvis*, between that period and the year 1788. In viewing this most splendid window, the spectator is at a loss which
most

most to admire, the genius of Mr. *West*, in the design, or, the exquisite skill of Mr. *Jarvis*, in the execution of it.

In the side windows, near the altar, are the arms of the Sovereign, the Prince of Wales, with those of the present, and some of the late Knights of the Order; each encircled with the star and garter. Above the arms of each knight is his crest, with the George beneath, pendent to a ribbon, on which is inscribed his principal title.

OF THE CH O I R.

This choir, which was built by king *Edward III.* and afterwards greatly ornamented in the reigns of *Edward IV.* and *Henry VII.* with curious carvings, that shew the genius and industry of the artists in those days, is set apart for the more immediate service of Almighty God; the installation of the Knights of the Garter; and as a repository of honor of this most noble Order of Knighthood.

It is separated from the body of the church, at the west end, by a large screen or organ-gallery, and a handsome organ was erected, on the general repair of the chapel, soon after the restoration of king *Charles II.* This organ was taken down in

1789, by order of his Majesty, and a new one erected by Mr. *Green*, which, if we judge from the very liberal sum he is said to have received for it, must be a capital one. The gallery on which it is erected is of Code's artificial stone, consisting of five arches, with a roof similar to that of the chapel, done in the most costly manner. The organ case is in the gothic style, corresponding with the canopies, &c.

The arrangements of the seats are well disposed for the service of divine worship, which is performed here every morning and evening.

On the right hand of the west, or principal entrance into the choir, is the sovereign's stall, which was covered with purple velvet, and cloth of gold, and had a canopy, curtains, and cushions of the same, trimmed with broad gold fringe. This was removed in 1788, and a new one erected under the direction of Mr. *Emlyn*, carved in a neat gothic style. In the centre are the arms of the Sovereign, encircled with laurel, and crowned with the royal diadem; the whole surrounded with flower-de-luces, and the star of the order, with G. R. III. properly disposed. The sovereign's banner is of rich velvet, and much larger than those of the knights companions, and his mantling is of gold brocade.

Th

The prince's stall is on the left hand of the entrance, and is not distinguished from those of the other knights companions; the whole society being, according to the statutes of institution, companions and colleagues of equal honor and power.

The stalls of the knights companions of the most noble Order of the Garter, are on each side of the choir, with the mantle, helmet, crest, and sword of each knight set over his stall, on a canopy of antient carving, curiously wrought, and over the canopy is placed, the banner or arms of each knight, properly blazoned on silk; and on the back of the stalls are the titles of the knights, with their arms, neatly engraved and blazoned on copper. These ensigns of honor are removed according to the succession of the knight in the order; and after his decease, and at the installation of his successor (if not performed before by order of the sovereign) the banner, helmet, sword, &c. of the deceased knight, are with great solemnity offered up at the altar; but the plate of his titles remains in his stall, as a *perpetual Memorial to his Honor*.

Six new stalls have lately been added, and the whole of the canopies cleaned and thoroughly repaired.

A list of the present Knights of the Garter, with the arrangement of the banners, and other ensigns, will

will be annexed to the ceremonial of Installation, in the Appendix.

The carved work of the choir is worthy of remark, particularly the canopies over the stalls of the knights. On the pedestals of these stalls, is carved the history of our Saviour's life, from his nativity to his ascension; on the front of the stalls, at the west end of the choir, is also carved the history of St. *George*, and on a girth on the outside of the upper seats, is cut, in old *Saxon* characters, the twentieth psalm, in *Latin*, supposed to be designed as a prayer or petition for the royal founder, *Edward III.* and the future sovereigns of the Order of the Garter.

The carved work of this choir, as well as most parts of the cieling, abound with a variety of imagery, and there were formerly several large figures of patriarchs, kings, &c. but there are now only remaining those of *Edward III.* and *Edward IV.* both of which are well executed.

The altar was formerly adorned with costly hangings of crimson velvet and gold, which, together with other furniture appropriated to the use of the altar, amounting to 3580 ounces of wrought plate, of the most curious workmanship, were, in 1642, seized, under colour of parliamentary authority, by Capt. *Fagg*,

Fogg, on a general plunder of this royal foundation. This sacrilege was in a great measure compensated to the college, on the restoration of king *Charles II.* who, with the knights companions, subscribed liberally to supply the altar with all things necessary for its decent service and ornament. The royal example was also followed by many well disposed persons ; and the altar plate, which is curiously wrought and gilt, was dedicated to the honor of God, and the service of the sovereign, and knights companions of the most noble Order of the Garter.

King *Charles II.* ornamented the altar with twenty-two panels of tissue and purple damask ; it was likewise further decorated with two pieces of arras, one representing Christ and his Disciples at supper, given by Dr. *Bryan*, bishop of Winchester ; the other, Christ and his two Disciples at Emmaus, from an original of *Titian*, and presented to the college by Lady *Mordaunt* ; both of which were appropriated to the use of the altar, till the year 1707, when, on moving the wainscot in *Urswick* chapel, was found a painting of the Last Supper : This had formerly been secreted, in the time of plunder ; and being highly approved of by Sir *James Thornhill*, *Verris*, and other eminent masters, it was repaired, and affixed

over

over the communion table, where it remained 'till the general repair of the chapel in 1788, when it was removed to the parish church. The repairs and alterations of the altar, made by his present Majesty, will be lasting monuments of the flourishing state of the arts in these days. The window over it which has been already described at page 52, was erected at the joint expence of the sovereign, the knights, and the dean and canons; but the painting of the Last Supper, together with the curious carved wainscot that surrounds it, was by the gracious desire, and at the sole charge, of the king. The painting is by *B. West*, Esq. of which, those who only affect to be critics, pretend, that the figure of Judas is too predominant; 'though real judges esteem the whole a masterly composition. The wainscot was designed by Mr. *Thomas Sandby*, and executed under the inspection of Mr. *Emlyn*. The various representations consist of the arms of Edward III. Edward the Black Prince, and of those of the original Knights, with the several ensigns of the Order of the Garter; also of pelicans, wheat, grapes, sacramental vessels and symbols, neatly executed, and disposed with infinite taste.

Near

Near the first haut pas of the choir, is the royal vault, in which are deposited the remains of *Henry VIII.* and his Queen, *Jane Seymour*, King *Charles I.* and a daughter of Queen *Anne*. *Henry VI.* and *Edward IV.* were also buried in this chapel; the former in the south, the latter in the north aisle, near the altar. The monuments of these princes will be more particularly mentioned, in the order they are exhibited by the sexton in conducting the stranger round this much admired chapel.

QUEEN'S CLOSET.

On the north side of the choir, adjoining to the altar, is a gallery called the Queen's Closet, formerly used only for the accommodation of the ladies at an installation; in 1780 it was considerably repaired, and completely furnished with desks, stools, cushions, curtains, &c. and here their majesties and the royal family attend divine service, every funday morning, during their summer residence at *Windsor*.

The wainscot and canopy are both in the gothic style, and neatly painted in imitation of Norway oak. The curtains are of fine garter blue silk, and the chairs and stools are covered with the same. On the

COVERS

covers of the cushions, within an oval, encircled with flowers, are neatly worked the letters G. R.

In the second window are neatly painted the arms of their majesties, by *Bristow*; and a rose and sunflower, by *West*.

In the third window is St. *Catharine*, and the crowning of Queen *Esther*.

In the east window is a representation of *Nabal* receiving *David's* messengers, vide 25th chap. 1st Book of Samuel.

In the window, on the south side of the closet, is an excellent piece, in ancient stained glass, of the Wife Men's Offering.

The upper part of the window next the choir is beautifully ornamented with mosaic glass; in this window are three pieces, representing the Dissipation, Distress, and Return of the Prodigal Son; the arms of *Henry VII.* and other representations, which add to the ornament and decent neatness of the whole.

CHAPTER HOUSE.

At the east end of the north aisle is the chapter-house, wherein all the business of the college is transacted; this room is not usually shewn to strangers
ye

yet we presume the following particulars will be acceptable to the reader.

Fronting the entrance is a fine whole length of the renowned and victorious *Edward III.* in his robes of state; in his right hand he holds a sword, bearing the crowns of *France* and *Scotland*, in token of the many conquests he gained over those nations. Round the frame is written this inscription :

EDWARDUS TERTIUS INVICTISSIMUS ANGLIÆ
REX, HUIUS CHAPELIE ET NOBILISSIMI
ORDINIS GARTERII FUNDATOR.

On one side of this portrait is kept the all-conquering sword of this renowned prince, which is six feet nine inches long.

Before we proceed to give a description of the monuments in this chapel, it may be proper to acquaint the reader, that most of them were originally founded as chantries, and endowed with lands and other revenues for the maintenance of chaplains and priests, to sing masses there, for the souls of their several founders and their kindred.

Besides the several chantries founded at different times, there were heretofore held and celebrated in this chapel, several anniversaries, or obiits, for the remembrance of pious persons, and other benefactors

to this chapel; but as the observance of them has long since been laid aside, we shall omit further mention of them, and observe, that since the reformation, four general obiits only are observed annually, on the sundays next preceding the four quarterly feasts, viz. March 25, June 24, September 29, and December 25, in commemoration of the founders, patrons, and benefactors to this church, and the Order of the Garter; at which time a particular service is made use of, and the several officers of the church have an additional stipend.

MONUMENTS IN THIS CHAPEL.

We have before mentioned that the bodies of *Henry VIII.* his Queen, *Jane Seymour*, &c. were buried near the first haut pas of the choir; from hence we proceed to the north aisle, where, near the choir-door, lies

KING EDWARD IV.

At the east end of the north aisle are deposited the remains of *Edward IV.* in a tomb fronted with touchstone, over which is erected a beautiful monument, composed of steel, representing a pair of gates between two towers of curious workmanship after the gothic manner. The trophies of honour

over

over this prince's grave, were richly ornamented with pearls, rubies, and gold, and hung secure 'till this chapel was plundered in 1642. The front of this monument formerly faced the north aisle, but is now towards the altar; we are informed that stone work is intended to be erected on the back part of it, but the design we have not yet learnt.

In the beginning of March, 1789, as the workmen were employed in preparing the ground for a new pavement, they perceived a small aperture in the side of the vault, which curiosity soon rendered sufficiently large to admit an easy entrance to the interior part. This was found to contain a leaden coffin, seven feet long, with a perfect skeleton, immersed in a glutinous liquid, with which the body is thought to have been embalmed,* as it is near 307 years since its interment. As soon as the labourers had communicated their discovery, the public eagerly flocked to the chapel; many of them found ways and means to gratify their curiosity, and had not a timely check been put to it, the whole of the remains would soon have been dispersed over various parts of the earth; one secreting some hair; a second,

G 2

cond,

* In contradiction to this, some philosophical gentlemen are of opinion, that the liquid and sediment contained in the coffin were simply water and earth, to which all bodies resolve.

cond, a tooth; and a third, a finger, &c. &c. who now boast their plundered reliques of this magnanimous prince. On the top of the beforementioned coffin was placed another, supposed to be made of cedar, and to contain the remains of princess *Mary*, daughter of *Edward IV.* but these were greatly decayed. On the inside of the vault were inscribed several names and characters, but which probably were done by the attendants at the funeral, or, the workmen employed in the erection of the vault, many of them being written in chalk, and as none of them immediately appertain to the king, except the name **Edward.**

HASTINGS CHAPEL.

On the west side of the choir door, in the north aisle, is a chapel, built by *Elizabeth*, the wife of *William*, lord *Hastings*, chamberlain to king *Edward IV.* and master of the mint, who for his loyalty to that prince, and his royal issue, was put to death by *Richard III.* in the Tower of *London.*

The roof of this chapel is neat, and was formerly richly ornamented and gilt. At each end are several niches, in which images appear to have been placed, and under them several angels, displaying the arms of the family of *Hastings.*

This

This chapel is dedicated to St. *Stephen*, whose history is painted on four panels in the inside of it, and still well preserved.

In the first panel is St. *Stephen* preaching to the people, and underneath, a latin inscription, literally importing ;

He preaches christ. He dies to live with honor.

His doctrine checks and soothes the hearts of men.

In the second panel he is represented before the tribunal of *Herod*, and underneath, a latin inscription to the following purport :

Pursued by envy ; supported by *Herod* ; wicked men accuse the holy *Stephen*.

In the third panel is the stoning of this primitive martyr, by the Jews, and under it the following inscription in latin :

Paul, of his own accord, holds the cloaths of them that stone him.

The stones descend in showers. The first martyr prays for his murderers.

In the fourth panel the saint is represented dead, or rather sitting in a sleeping posture, and above him

his beatification. On the front ground is inscribed, in latin,

He dies in the Lord, by whom eternal life is given.

In a recess in the aisle at the back of the altar, is a neat marble monument, erected by Lieut. Gen. George Wade, in memory of his brother, Dr. William Wade, fellow of Trinity-College, Cambridge, and canon of this royal chapel. He died, Feb. 1, 1732, in the sixty-second year of his age.

Adjoining to this, in a similar recess, is a monument to the memory of Theodore Randue, Esq. keeper of Windsor-Palace, in the reign of *Charles II.* who died, April 30, 1724, in the eighty-second year of his age. He bequeathed by his last will, the sum of 6400*l.* to public charities, the particulars of which are inscribed on his tomb.

The two last-mentioned monuments were originally erected near the west end of the chapel; the former in the north, the latter in the south aisle, and were removed hither in June, 1789.

LINCOLN.

LINCOLN CHAPEL.

At the south-east corner of this church is a small chapel, wherein are interred the remains of *Edward*, earl of *Lincoln*, a nobleman as eminent for his wisdom in the senate, as for his naval and military abilities and conduct. The 1st of *Edward IV.* he was made admiral of the fleet sent to *Scotland*, and afterwards lord high admiral of England. After a life spent with great honor and success, in the service of four of the most illustrious princes, his lordship departed this life, Jan. 16, 1584, and a handsome monument was erected to his memory by his lady, who is also buried here.

This monument is of alabaster, with pillars of porphyry. On the top are the effigies of his lordship, lying prostrate on a mat of curious workmanship, dressed in armour, his feet resting on a greyhound, collared and chained: By his side lies his lady in her robes of state; her head resting on an embroidered cushion, and her feet on a monkey. Round the monument are their sons and daughters on their knees.

This monument, which in many parts was greatly defaced, was repaired in 1789, by order of the duke of *Newcastle*.

On

On the west side of the chapel are the family arms, curiously sculptured in alabaster, and blazoned.

BEAUCHAMP, *Bishop of Salisbury.*

In an arched tomb, at the east end of the south aisle, lies *Richard Beauchamp*, Bishop of Salisbury, who was the first chancellor of the most noble Order of the Garter; and in an arch opposite to this tomb, formerly lay a missal, or breviary, as appears by this inscription underneath:

Who lyde this book here: The reverend Father in God, *Richard Beauchamp*, bishop of the diocess of *Sarysbury*. And wherefore: To this intent, that preestes and ministers of Goddis church may have the occupation thereof, seyying divyine service, and for all othir that lysten to sey thereby their devotyon. Asketh he any spiritual mede: Yee, asmoche as oure Lord lyst to reward him his good intent: Praying every man whose dute or devotyon is eased by this booke, they will say for him thys commune oryson, Domine Jesu Christe, knelyng in the presence of this holy crosse, for the wych Reverend Fadir above-said hath graunted of the trefure of the churche to every man 40 dayys of pardon.

On the centre stone of the arch over this part of the aisle, is curiously cut, a representation of king *Edward IV.* and the above bishop, on their knees before the holy cross.

KING HENRY VI.

Historians are much divided concerning the death and burial of this prince; but the most received opinion is, that he was murdered in the Tower, by *Richard*, duke of *Gloucester*, on the 21st of May, 1472. His corpse was the next day carried to *St. Paul's* church, and from thence conveyed by water to *Chertsey*, in *Surrey*, and buried; but it was removed from thence in the reign of *Richard III.* to this choir, and a second time interred. From the sanctity of this prince's life, a general opinion prevailed, that miracles were wrought through his intercession: His reliques were therefore had in such veneration, that *Henry VII.* applied to the court of Rome for his admission into the calendar of Saints, and also for a licence from the pope, to remove the body from *Windsor* to *Westminster Abbey*, to be interred with great solemnity, probably in his new erected chapel; but the exorbitant demands of the church of *Rome* not agreeing with the avaricious temper of *Henry VII.* the first intention

intention was dropped, and the latter laid aside. From this application the report probably gained credit, that the royal body was actually removed; yet it is evident, from the will of that prince, that it was never put into execution. The whole arch, under which this prince is interred, was, according to the will of Henry VIII. sumptuously decorated; and there at present appear on the centre stone, the royal arms, supported by two antelopes, chained together with a gold chain; which, on the late repair of the chapel, were cleaned and emblazoned, but the various ensigns and devices on the different parts of the arch, totally obliterated.

Though it be pretty evident from the above particulars, that the remains of *Henry* are deposited in this chapel; yet as some may still have their doubts on the subject, it is to be regretted, that the very rude treatment shewn to the bones of Edward, should have operated to suppress that desire of information respecting *Henry*, which otherwise might have been easily and decently gratified, at the time the chapel was repairing: However not a single brick belonging to his vault was suffered to be removed, notwithstanding the workmen had occasion to dig down several feet, close by the side of it.

Near

Near the south door of the choir, is buried, *Charles Brandon*, duke of *Suffolk*, who married *Mary*, queen dowager of *France*, and sister to king *Henry VIII.*

On a marble tablet was formerly this inscription:

Here lies *Charles Brandon*, duke of *Suffolk*, who married king *Henry VIII*th's sister, and died in his reign, August, 1545, and was buried at the king's own charge.

Nothing now remains to distinguish the grave of this noble duke, but a black marble gravestone, with this simple inscription,—*Charles Brandon.*

OXENBRIDGE CHAPEL.

Farther towards the south door of the chapel, is a small chantry, dedicated to *St. John the Baptist*, erected in the year 1522, by *John Oxenbridge*, canon and benefactor to this church. The screen is in the gothic taste. Over the door is a lion rampant, with many escalops round him, with the rebus of the founder's name, viz. an Ox, the letter N, and a Bridge with water running under it. Within this chapel is painted, *St. John the Baptist* preaching in the wilderness; his head delivered to the damsel; and the damsel presenting it to *Herod.*

ALDWORTH

ALDWORTH CHAPEL.

Contiguous to that which we last described, is a small chapel, wherein are deposited the remains of *Dr. Oliver King*, bishop of *Bath* and *Wells*, and register of the Order of the Garter, under an altar monument. Also several of the family of *Aldworth* are interred here, from whom it takes its present name; tho' it evidently appears to have been built by the above learned bishop, from the paintings on the wall, and other devices relating to that prelate.

These paintings are greatly decayed, and probably will soon be entirely obliterated, as they are not in a style to merit preservation.

Opposite to *Aldworth* chapel are painted on panels of oak, carved and decorated with the arms, devices, and bearings peculiar to each prince, the portraits at full length, of

Prince *Edward*, son to *Henry VI.*

King *Edward IV.*

King *Edward V.*

King *Henry VII.*

Underneath these paintings is a latin inscription, desiring the reader to pray for the soul of *Mr. Oliver King*,

King, professor of law, chief secretary to the above princes, &c. and who, as was before observed, lies buried in the chapel adjoining.

BRAY CHAPEL.

This chapel was built in the reign of *Henry VII.* by Sir *Reginald Bray*, one of the knights companions of the order, who was also a liberal benefactor towards finishing the body of this chapel, as is manifest from his arms, crest, and other devices peculiar to him, being cut and placed in different parts of the roof, and likewise on the beautiful stone screen which divides this chapel from the body of the church. This gentleman was many years in the service of *Margaret*, countess of *Richmond* and *Derby*; was highly instrumental in advancing her son, *Henry VII.* to the throne, and in uniting the two royal houses of *York* and *Lancaster*, by the marriage of that prince to *Elizabeth*, daughter of *Edward IV.* To his great abilities as a statesman, he joined a happy knowledge of architecture, as this chapel of *St. George* and *Henry VIIth's* at *Westminster*, do both sufficiently testify. He died, anno 1502.

In the midst of this chapel lie interred, the bodies of the late Dr. *Waterland* and his widow. On preparing the vault for this reverend gentleman, a leaden coffin of an ancient form was found, which was adjudged to be the coffin of Sir *Reginald Bray*, and was therefore, by order of the dean, immediately arched over.

1. The first monument, in the order that they are usually exhibited, is that of Dr. *Giles Tomson*, bishop of *Gloucester*. It is of alabaster, with a bust of the bishop, in an episcopal habit, with this inscription:

Hic situs est ÆGIDUS TOMSON hujus capellæ
quondam Decanus, &c.

Which may be thus translated:

Here lieth *Giles Tomson*, formerly dean of this chapel, whose mind was upright, tongue learned, and hands pure. He was born at *London*, educated at *Oxford*, in the college of *All-Souls*; ever a friend to the good, indigent, and learned. Though his mortal body lies under the earth, his soul is raised by piety to the skies.

He was thirteen years dean of this chapel, during which he was in manners grave, prudent, and pious. Afterwards he was presented to the bishoprick of
Gloucester

Gloucester, by his most serene majesty, king *James*, and the following year snatched away by death, *June* 14, 1612, aged 59.

2. Adjoining to this is a monument supported by two pillars of curious marble, and the whole encompassed with a beautiful foliage. On the tomb is inscribed :

In obitum RICHARDI WORTLEY de WORTLEY
in Commitatu Ebor.

Equitis Aurati, qui obiit 25 Die Junii 1603.

The epitaph is in latin, and is thus translated :

*Wortley, the grief and glory of his age,
Of people, king, and knights, the love and grace,
Here lies entomb'd; his loss his country grieves,
His loss the poor, to both his aid he gave.
When will Truth, Piety, and the sacred train
Of virtues, find so good, so great a man?
One like him's found, but of the female kind,
Unlike in sex, his wife's the same in mind.*

3. The next is an altar monument, of grey marble, and on a plate of copper, affixed to the back, is a latin inscription. In English thus :

H 2

This

This tomb is all that remains to you, William Fitzwilliams:

*Thy scanty lot's confin'd to this small urn,
All else from thee by greedy death is torn;
Wealth, honor, beauty, all the outward grace,
By fortune furnish'd, thou did'st once possess;
All but the mind and fame; in heaven lives
Thy mind, thy fame in ev'ry mouth survives.*

He died, Oct. 13, 1659.

Close to the last mentioned, is a marble monument, erected to the memory of Dr. *Bridgcock*, bishop of *Chichester*, who lies cumbent in his episcopal robes, with a mitre on his head, and a crozier by his side. Over the bishop is a latin inscription, which we have thus translated:

Sacred to the memory of the reverend father in Christ, *Ralph Bridgcock*, who put off this mortal life in a good old age, in God. He was a man resolutely good and great, yet lowly minded; a valuable treasure of the attic, and all sorts of eloquence. During the exile of *Charles II.* he was stripped of his property, and at his return, made canon of this chapel, dean of *Salisbury*, and afterwards bishop of *Chichester*; hospitable, and a friend to virtue, he was to his diocess

cess like a father to his family, who (eager for the safety of others, while regardless of his own) in visiting his flock, was seized with the then raging fever, and died in the exercise of his episcopal function, on the 9th of October, 1678, in the 64th year of his age.

His inconfolable widow has erected this monument to the memory of the best of husbands.

In the middle of this chapel is interred, the late reverend and learned Dr. *Waterland*, and on a black marble grave stone is inscribed:

Daniel Waterland, S. T. P. Hujus Ecclesiæ Canonicus, ob. December 23, Ætat. 58.

In this chapel divine service is performed every morning and evening at eight o'clock.

BEAUFORT CHAPEL.

At the west end of the south aisle is a small chapel, dedicated to the *Virgin Mary*, called *Beaufort Chapel*, many of that ancient and noble family being buried here. In this chapel are two noble marble monuments; one erected to the memory of *Charles Somerset*, earl of *Worcester*, and knight of the garter who died, April 15, 1526, and his lady, *Elizabeth*,

H 3

daughter

daughter and heiress of *William*, earl of *Huntingdon*. The earl lies dressed in the habit of the garter, with his head resting on a helmet; and on his right side is his lady in her robes of state.

On the back sit two angels weeping; and at their head stands an angel displaying their arms within the garter. This monument is enclosed within a screen of brass-work, gilt; and has no inscription on it.

The other monument is to the memory of *Henry Somerset*, late duke of *Beaufort*, knight of the garter. It is of white marble, exceedingly magnificent; two columns of the Corinthian order, with their shafts entwined with leaves and flowers, support the upper part of the monument, on which is placed on each side a flaming urn, adorned with leaves and flowers; and in the centre, the duke's coat of arms. In the middle, below, is his grace, dressed in his robes, in a reclining posture. Over him are curtains hanging down by the columns on each side, while on the back ground are represented in relievo, in the clouds, two angels holding a crown and palm, and several cherubs. Below the duke is *St. George* killing the dragon; and on each side of the monument, between the columns, stands a statue, one representing justice,
the

the other fortitude. On the base is a latin inscription, to the following purport :

Beneath this marble, loaded with years and honours, sleeps *Henry Somerset*, duke of *Beaufort*, baron *Herbert* of *Chepstow*, *Rheglan*, and *Gower*, and knight of the most noble order of the garter, eminent for his virtue and nobleness of soul. In him was united a singular prudence with a renowned justice. He not only restored his fortune, which was overthrown by his enemies, but happily increased his ancient honours. Nor was he so intent upon his own private interest, as to neglect that of the public ; for he was, in the reigns of *Charles* and *James* the second, president of the council in the principality of *Wales*, governor of the counties and cities of *Gloucester*, *Hereford*, *Bristol*, and all *Wales* ; governor of the castle of *Briavel*, and principal verdurer of the forest of *Dean* ; lieutenant of the boroughs of *Malmesbury*, *Teuxbury*, and *Andover* ; camberlain and privy counsellor to both the *Charles's*, to whom he cleaved with unspotted honour. He had to wife *Mary*, the eldest daughter of the most honorable *Arthur*, lord *Capel*, whom he dearly loved, by whom he had a most numerous offspring, &c. He died, aged 70, January 21, 1699.

On

On a neat marble tablet, affixed to the wall of the chapel, is the following inscription :

This chapel (belonging to his ancestors) wherein lie buried not only the bodies of those whose tombs are erected, but likewise that of *Henry*, late marquis of *Worcester*, his grandfather, (so eminent for the great supplies of men and money afforded to his sovereign king *Charles* the martyr, whose cause he espoused) and for keeping his castle of *Ragland* with a strong garrison, at his own expence, until it became the last but one in *England* and *Wales*, that held out against the rebels, and then not yielding it until after a long siege, to the lord *Fairfax*, generalissimo of the parliament forces ; in revenge of which obstinacy, as they termed it, it was demolished, and all his woods and parks (which were vast) cut down and destroyed, and his estate sold by order of the then rebellious parliament, to the great damage of himself and his posterity. Wherein also lies the body of

H E N R Y, *the Restorer's first born Son.*

This chapel being, in the time of the aforesaid rebellion, upon the before-mentioned account, much defaced, and the brass work, to a considerable value, plundered and embezzled, was restored to its primitive

mitive form and shape, and what was wanting thereto supplied, at the expence and charge of his grace, *Henry Somerset*, duke of *Beaufort* ; whose monument, &c. we have already given an account of.

The late repairs of this chapel, was at the expence of the present duke of *Beaufort*.

URSWICK CHAPEL.

At the north-west corner of this church, is *Urswick's*, or the *Bread* chapel, so called from Dr. *Christopher Urswick*, dean of *Windsor*, and joint promoter, with Sir *Reginald Bray*, in finishing this fabric. This gentleman was also a faithful servant to *Henry VII.* before his accession to the throne, and was afterwards employed by that prince on many embassies to foreign princes, on the most important subjects ; and was in so great favor that he was offered the greatest ecclesiastical honors, all which he refused, and anno 1505, resigned this deanery, and all his other preferments, contenting himself with the duties of his private parsonage at *Hackney*, where he died and was buried, 1521. His epitaph may be found in *Weaver's* funeral monuments ; and on the stone screen of this chapel is an ancient inscription in Latin, in English thus :

Pray

Pray for the souls of king *Henry VII.* and *Christopher Urswick*, sometime lord Almoner to the king, and dean of this chapel. Hail *Mary*, and blessed be thy most holy mother *Anne*, from whom thy most pure virgin flesh issued without stain. *Amen.*—God have mercy on the souls of king *Harry* the seventh, and *Christofyr Urswick*, and all *Christian* souls. *Amen.*—O God, who by thy only begotten son did'st redeem mankind, being incarnate of the virgin's womb, and having suffered death, deliver we beseech the souls of *Harry VII.* and *Christofyr*, and all those whom *Christofyr* offended during life, from eternal death, and bring them to eternal life. *Amen.* God have mercy.

This inscription is now scarcely legible.

In this chapel is a neat marble tablet, to the memory of Colonel *Robert Brudenell*, son of the earl of *Cardigan*; he was deputy-governor of *Windsor Castle*, under his brother, the duke of *Montague*, and died October 20, 1768.

RUTLAND CHAPEL.

This chapel is in the middle of the north aisle, and in the centre of it is a neat alabaster monument,
erected

erected to the memory of Sir *George Manners*, lord *Roos*, in the reign of *Henry VIII.* and of the lady *Anne*, his wife, niece to *Edward IV.*

Sir *George* lies dressed in armour, his head resting on a helmet, and his feet on a unicorn couchant. By his side lies his lady in her robes of state, which were once beautifully blazoned, her head resting on a cushion supported by two angels. On each side of the tomb are their sons and daughters; and at one end are angels displaying the family arms. Sir *George* died October 23, 1513, and lady *Anne*, April 22, 1526.

In this chapel is another memorial of this noble family, viz. a brass plate, gilt, whereon are the effigies of *Anne*, duchess of *Exeter*, sister to king *Edward IV.* and mother of the above lady *Anne Manners*, and Sir *Thomas Syllinger*, her husband, with their arms blazoned, and a crucifix between them with this inscription :

Within this chapel lieth buried *Anne*, dutchess of *Exeter*, sister to the noble king *Edward* the fourth, and also Sir *Thomas Syllinger*, knyght, her husband, who hath founde wythyn thys college a chauntrie with too prests singng for evermore. On whose
soul

soul God have mercy. The which *Anne*, duchess, died in the year of our Lord, a thousand cccclxxv. the dominical letter D primum S XIII. day of *January*.

On a like plate, under the next window is engraved,
MAGISTER ROBERTUS HONEYWOOD,
Legum Doctor.

In the middle of the plate, the doctor is represented in the habit of his degree, with *St. Catharine* behind him, kneeling before the *Virgin Mary*, with our Saviour in her lap.

The grave stones in the various parts of the chapel not being usually noticed by strangers, we have omitted to point them out, as a particular account of them would swell this compendium beyond its intended limits.

WOOLSEY'S TOMB-HOUSE.

Adjoining to the east end of *St. George's* chapel, is a free-stone edifice, built by king *Henry VII.* as a burial place for himself and his successors, kings of *England*; but this prince afterwards altering his purpose, began the more noble structure at *Westminster*,
and

and this fabric remained neglected until cardinal *Woolsey* obtained a grant of it from king *Henry VIII.* and with a profusion of expence unknown to former ages, designed and began here a most sumptuous monument for himself, from whence this building obtained the name of *Woolsey's* tomb-house. This monument was so magnificently built, that lord *Bacon*, in his life of *Henry VIII.* says it far exceeded that of *Henry VII.* in *Westminster-Abbey*; and at the time of the cardinal's disgrace, the tomb was so far executed, that *Banedetto*, a statuary of *Florence*, received 4250 ducats for what he had already done, and 380l. 18s. sterling had been paid for gilding only half of this sumptuous monument.

The cardinal dying soon after his retirement from court, was privately buried in the cathedral church at *York*, and the monument remained unfinished, and in 1646 became the plunder of the rebels; and the statues and figures of gilt copper, of exquisite workmanship, made for the ornament of the tomb, sold to carry on the rebellion.

King *James II.* converted this building into a popish chapel, and mass was publicly performed

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here

here. The ceiling was painted by *Verrio*, who is allowed to have here excelled his other performances. The walls were finely ornamented and painted, but the whole having been entirely neglected since the reign of *James II.* is now in a state of decay, and being no appendage to the college, it waits the royal favor to retrieve it from the disgrace of its present appearance.

CHAP.

CHAP. VI.

*A summary Account of the COLLEGE of
St. GEORGE.*

THE royal College of St. *George* was first incorporated and endowed by letters patent of the 22nd of *Edward III.* about three quarters of a year before the institution of the most noble order of the Garter, and on that day twelve months the statutes of the college bear date; being made by virtue of the pope's authority, the king's command, consent of the bishop of *Salisbury*, (in whose diocese the chapel is situated) and of the dean and chapter of *Salisbury*. By the abovementioned authorities, the bishop of *Winchester* instituted a college within the chapel of St. *George*, consisting of one custos, twelve secular canons, thirteen priests, four clerks, six choristers, and twenty-six alms-knights, besides other officers. These letters patent were confirmed, and several immunities granted by *Henry VI.* and *Edward IV.* as also by an act of parliament of the 22nd of *Edward IV.* Several statutes were likewise made:

for perpetuating and well governing this college, by *Henry VIII. Edward VI. and queen Elizabeth*; and the present establishments on this foundation are as follow :

A dean, who is president over the rest of the college, both in civil and ecclesiastical jurisdiction. He is presented by the king, and instituted by the bishop of *Winchester*.

Twelve canons or prebendaries, who, with the dean, constitute the legislative body of this college. These also are presented to their prebends by the king, but instituted and installed by the dean, or his deputy.

Seven minor canons, who, at their admission, according to the statutes of the college, are bound to be deacons, and at the next time appointed for ordination, to be ordained priests. Each of these vicars had at first but the annual pension of eight pounds sterling; but this was increased by *Edward IV. and queen Elizabeth*, and since by the college, and their salary is now thirty pounds per ann.

Thirteen clerks, who after the foundation of the college by *Edward III.* were taken into the choir,
for

for the service thereof. One of them being organist, has a double clerk's place, and is therefore accounted as two of the thirteen; their salaries are twenty-two pounds per ann. each.

Eight choristers; these were appointed for the further service of the choir, for which they have each a stipend of twelve shillings a month.

The officers appointed for the business of the college, are a steward, treasurer, steward of the courts, chapter clerk, chanter, and verger; two sextons, two bell-ringers, a clock keeper, and a porter.

King *Edward III.* out of the great respect he bore to military honor, and the regard he had for those who behaved themselves bravely in his wars, yet afterwards became reduced in their circumstances, took care to provide an honorable asylum, and comfortable subsistence for them in their old age, by uniting them under one corporation and joint body with the custos and canons. These were called *milites pauperes*, and since poor, or alms-knights. The number at first was twenty-four. On account of some difference between the dean and canons, and the alms-knights, by an act of the 22nd of *Edward*

IV. it was enacted, that the dean and canons, and their successors, should be for ever quit and discharged from all manner of charge of or for the said knights; and queen *Elizabeth*, immediately after her coming to the throne, agreeable to the will of her father, king *Henry VIII.* made a special foundation for thirteen poor men, decayed in wars, and such like service of the realm, to be called the thirteen Knights of Windsor, and there kept in succession. Her majesty likewise established certain rules and orders for the well governing the said knights; and appointed the dean and canons, and their successors, to enforce their observance of the said rules.

By these statutes it was declared, that the thirteen knights should be elected of gentlemen brought to necessity through adverse fortune, and such as had spent their time in the service of their prince; that one of the thirteen should be chosen governor over the rest; that they were to be men unmarried, and none of them afterwards permitted to marry, on pain of losing their places; but these rules, as well as some others, are not strictly adhered to.

The present number of alms-knights is thirteen of the royal foundation, and five of the foundation of
Sir

Sir *Peter le Maire*, in the reign of *James I.* The former were endowed by *Henry VIII.* with lands of the yearly value of 600*l.* and the latter by Sir *Peter le Maire*, with an estate of 230*l.* per ann. and the houses of those on the royal establishment are repaired at the expence of the crown; but those of Sir *Peter le Maire's* foundation, at the charge of the knights themselves, who also pay nine pounds a year each, land tax.

CHAP.

C H A P. VII.

Of the Institution of the most noble Order of the GARTER; with the Ceremonial of Installation of the Knights of that illustrious Order.

THIS most noble Order of the Garter (whether we consider its antiquity, or the nobleness of the personages that have been enrolled therein) excels all other institutions of honor in the whole world; and though various are the accounts given by different historians, of the origin and institution of it, yet the most authentic records agree in the following particulars.

King *Edward III.* being a person of consummate virtue, gave himself up to military affairs, making *St. George* the martyr, who was a man of great renown for chivalry, his patron; and being engaged in a war for the recovering his rights in *France*, and making use of the best martialists of the age, he thereupon designed (induced by its ancient fame) to restore king *Arthur's* round table, and for that purpose invited hither the galant spirits from abroad;
and

and that he might endear and bind them to himself, he, upon new-year's-day, 1344, issued out letters of protection for the safe going and returning of foreign knights, to try their valor at the solemn justs to be held at *Windsor*, on the 19th of January ensuing, when he provided a great supper to begin the solemnity; and then ordaining this festival to be annually held at *Witsuntide*, he for that purpose erected a particular building in the castle, wherein he placed a table 200 feet in diameter, and thereat entertained the knights at his own expence of 100l. a week. And about three years after, issuing out his garter for the signal of a battle that was crowned with success (which is conceived to be the battle of *Cressy*, where he took the *French* King prisoner, and brought him to *England*) he, upon so remarkable a victory, took occasion to institute this order, giving the garter pre-eminence amongst its ensigns, whence the select number whom he first incorporated, were stiled Knights of the Golden Garter; an order by companionship, illustrated by eight Emperors of *Germany*, five Kings of *France*, three Kings of *Spain*, seven Kings of *Portugal*, one King of *Poland*, two Kings of *Sweden*, six Kings of *Denmark*, two Kings of *Scotland*, one King of *Prussia*, one King of *Arragon*, two Kings of *Naples*, one King of *Sicily* and *Jerusalem*,

salem, and one King of *Bohemia*, seven Princes of *Orange*, seven Counts Palatine of the *Rhine*, one Duke of *Savoy*, one Elector of *Bavaria*, one Elector of *Saxony*, three Electors of *Brandenburgh*, seven Dukes of *Brunswick*, two Dukes of *Holstein*, and other free princes of the first states of *Europe*.

The habit and ensigns of this most noble order, are eminently distinguishable and magnificent, and consist of the following particulars, viz. the garter, mantle, surcoat, hood, george, and collar. The four first were assigned by the founder, and the george and collar by king *Henry VIII.* and all these together are called the whole habit of the order.

The royal garter, which, as beforementioned, has the pre-eminence, as being that from which the order is denominated, is the first part of the habit presented to foreign princes and absent knights, who, and all other knights elect, are therewith first adorned; and is of so great honor and grandeur, that by the bare investiture with this noble ensign, the knights are esteemed companions of the greatest military order in the world.

This noble ensign, the garter, which is worn on the left leg, between the knee and calf, was so instituted

stituted by the founder, at the erection of the order ; and was to put in mind the companions, that, as by their order they were joined in a firm league of amity and concord, so by their garter, as by a fast tie of affection, they were obliged to love one another. And lest this strict combination might seem to have any other aim or end than what was honorable and just, as to the said king's obtaining his kingdom of *France*, &c. he caused to be enameled on the said garter this motto, "Honi soit qui mal y pense:— Evil to him that evil thinks." Thereby retorting shame upon him that should dare to think amiss of so just an enterprize ; and signifying that the magnanimity and bravery of those knights whom he had elected into this order, were such as would enable them to maintain the quarrel against all who thought ill of it.

When the sovereign designs to elect a companion into this most illustrious order, the chancellor belonging to the said order draws up the letters, which passing both under the sovereign's sign manual, and the signet of the order, are sent to the person by garter, principal king at arms, and are to the following effect.

"We,

“We, with the companions of our most noble Order of the Garter, assembled in chapter holden this present day at our castle of *Windsor*, considering the various fidelity you have shewn, and the honorable exploits you have done in our service, by vindicating and maintaining our just right, &c. have elected and chosen you one of the companions of our order.— Therefore we require you to make your speedy repair unto us, to receive the ensigns thereof, and be ready for your installation, on the ——— day of this present month, &c.”

The garter, which is of blue velvet, bordered with fine gold wire, (having commonly the letters of the motto of the same) is buckled upon the leg, at the time of election, with this ceremony;

“To the honor of God omnipotent, and in memorial of the blessed martyr, *St. George*, tie about thy leg for thy renown this noble garter; wear it as a symbol of the most illustrious order, never to be forgotten or laid aside, that thereby thou may’st be admonished to be courageous; and having undertaken a just war in which thou shalt be engaged, thou may’st stand firm, valiantly fight, and successfully conquer.”

The

The princely garter being thus buckled on, and the words of its signification pronounced, the knight elect is brought before the sovereign, who puts a deep blue ribband beltwise over his left shoulder, whereunto is appendant (wrought in gold, within the garter) the image of *St. George*, on horse-back, with his drawn sword, encountering the dragon. The admonition is thus :

“Wear this ribband about thy neck, adorned with the image of the blessed martyr and soldier in Christ, *St. George*, by whose imitation provoked, thou may’st o’erpass both prosperous and adverse adventures; that having stoutly vanquished thine enemies, both of body and soul, thou may’st not only receive the praise of this transient combat, but be crowned with the palm of eternal victory.”

Having thus briefly spoken of the institution of the order, and of the garter and george wherewith a knight companion is invested at the time of his election, we shall now proceed to the ceremonial of installation, which is always performed in *St. George’s chapel*, in the lower ward of *Windsor castle*.

The commissioners appointed to install the knights elect, being robed in the complete habit of the order,

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meet

meet in the great chamber of the deanery, where garter, and the other officers of the order, attend in their habits ; and the knights elect come thither in their under habits only, with their caps and feathers in their hands.

When there is a proctor, or proxy, he comes in his ordinary habit.

The knights not named in the commission, are first conducted to the chapel, preceded by the poor knights, canons of *Windsor*, and officers at arms, all in their proper habits, who, on entering the choir, make their usual reverences of bowing, first to the altar, and then to the sovereign's stall; after which the knights are seated in their respective stalls.

Then the poor knights, canons, &c. return to the dean's hall, from whence the procession begins thus ;

Poor knights, two and two.

Canons, two and two.

Pursuivants, two and two.

Heralds, two and two.

Kings at arms.

The knights elect, with their caps and feathers in their hands, the juniors going first.

Register

Register of the order, with garter king at arms on his right hand, and usher of the black rod on his left, in their crimson fatten mantles.

Then the knights commissioners in their robes, and covered with their caps and feathers.

Thus the knights are conducted into the north aisle of the chapel, where they all make a stand, while the knights elect retire to their seats placed behind the altar, and the three officers, register, garter, and black rod, enter into the chapter-house, and after them the knights commissioners, who seat themselves at the table according to their seniority.

Then garter presents the commission to the senior knight (commissioner) who gives it to the register to read, which being done, it is returned to him again, who re-delivers it to the register to be entered.

Garter is now sent to conduct the senior knight elect to the chapter-house door, where he is received by the commissioners, and in the same manner the other knights elect are conducted, one by one, according to their seniority.

Garter then presents the lords-commissioners the surcoat of the senior knight elect, who invests him therewith, the register reading this admonition :

“ Take

"Take this robe of crimson, to the increase of your honor, and in token and sign of the most noble Order you have received; wherewith you being defended, may be bold, not only strong to fight, but also to offer yourself to shed your blood for Christ's faith, the liberties of the church, and the just and necessary defence of them that are oppressed and needy."

Then garter presents the crimson velvet girdle to the lords-commissioners, who buckle it on over the surcoat.

Then the hanger and sword, which they also gird on.

The same is repeated to all the knights elect, according to their seniority, but the proxies are not invested.

The commissioners then (leaving the knights elect in the chapter-house) proceed to the choir, to offer up the hatchments of the deceased knights, in the following order:

The poor knights, two and two, enter first, and make their reverences all together, in the middle of the choir, first to the altar and then to the sovereign's stall, and proceed up as near as they can to the rails
of

of the altar, placing themselves below each other on each side.

The canons follow in the same order, making the like réverences, and stand below the poor knights, excepting two, who are conducted to the altar in order to receive the hatchments as they are offered.

Pursuivants and heralds at arms, two and two, next enter, making their reverences also, and place themselves on each side below the canons.

Garter, register, and black rod, follow next, and stand before their respective seats.

The last in this part of the procession, are the commissioners, who enter in the aforementioned manner, and after making their reverences, stand under their banners, before their respective stalls.

Garter then advances to the middle of the choir, where he makes his reverences, and then repairs to the hatchment of the deceased knight, taking up the banner, which he holds almost rolled up; the two other kings at arms then meet, making their reverences, and pass down to the knights commissioners, who thereon join, and receiving the banner from garter, make their reverences, and being preceded

by the two kings at arms, carrying the same to the altar, where, kneeling down, they deliver it to the two canons, who place it upright on the south side of the altar; when the commissioners, having made the same reverences as before, return to their former places under their banners, being waited on by the said kings at arms, who return to their former stations.

Then the two eldest heralds meet, and after the same manner conduct the commissioners, who carry up the sword, the hilt being upwards, which is offered in like manner, and return as before.

Lastly the two next heralds meet in like form, and repair to the lords commissioners, to whom garter delivers the helmet and crest, which are offered in the same manner, and being returned to their former stations, the procession is then made to and from the chapter-house in the following order :

[The knights remain standing under their respective stalls.]

The poor knights immediately join, make their reverence, and go out of the choir, two and two.

Then the canons do the same.

Next

Next the officers at arms, as also the officers of the order, do the like.

The commissioners, with the like ceremony, (the junior going first if they are not companions) close the rear of the procession, which is made through the aisle, towards the chapter-house, when the poor knights make a stand, and divide themselves on both sides, at a distance from the door.

The officers at arms in like manner, nearest the door.

The officers of the order then enter the chapter-house, and after them the lords-commissioners, who conduct the knight elect from hence to the chair, preceded by the poor knights, prebends, officers at arms, and the officers of the order.

The poor knights make their reverences, and place themselves on both sides as before, near the altar.

The prebends then enter, with the same reverences, and go to their respective seats.

The officers of arms stand next below the poor knights.

The

The officers of the order follow, garter in the middle, carrying on a cushion the mantle, hood, great collar, george, and book of statutes, having the register on his right hand, carrying the new testament, and the oath fairly written on parchment, and the black rod on his left: They enter with the like reverences, and proceed to the seat below the stall of the knight elect, where, garter places the cushion, with the ensigns, on the desk; and the officers of the order stand below in the choir.

The commissioners having between them the knight elect, carrying his cap and feather in his hand, enter and make the like reverences together; and then these go into the seat below, or under the knight's stall, the senior commissioner entering first.

The knight elect being thus conducted into the seat below his stall, takes the following oath, which is administered by the register of the garter:

“ You being chosen to be one of the honorable company of the most noble Order of the Garter, shall promise and swear, by the holy evangelists, by you here touched, that wittingly and willingly you shall not break any statute of the said order, or any article in them contained, the same being agreeable
and

and not repugnant to the will of God, and the laws of the realm, as far forth as to you belongeth and appertaineth, so help you God and his holy word."

Then the knight elect enters his stall, the senior commissioner going before him, and the junior commissioner following, register and garter entering into the seat under it, where garter presents the mantle to the commissioners, who invest the knight elect therewith, register reading at the same time the following admonition:

"Receive this robe of heavenly colour, the livery of this most excellent order, in augmentation of thy honor, enobled with the shield and red cross of our Lord, by whose power thou may'st safely pierce troops of thine enemies, and be over them ever victorious; and being in this temporal warfare glorious, in egregious and heroic actions, thou may'st obtain eternal and triumphant joy."

Garter then presents the hood to the commissioners, who put it over the knight's right shoulder, bringing the tippets athwart his breast, and tucking them under the belt. This part of the investiture has no ceremony.

Then

Then garter presents to the commissioners the great collar and george, which they fasten over the mantle and hood upon the knight's shoulders, register at the same time pronouncing the following admonition:

“ Wear this collar about thy neck, adorned with the image of the blessed martyr and foldier in Christ, *St. George*, by whose imitation provoked, thou may'st so o'erpass both prosperous and adverse encounters, that having stoutly vanquished thine enemies, both of body and soul, thou may'st not only receive of this transient combat, but be crowned with palms of eternal victory.”

Garter then presents the statute book, which the commissioners deliver to the knight, and the commissioners then place the cap and feathers on his head, and seat him in his stall; whereupon the officers of the order retire with the usual reverences, and stand before their seats.

The knight being thus installed, he rises up, and makes his reverences, first to the altar, and then to the sovereign's stall; the commissioners then embrace and congratulate him, after which they descend into the middle of the choir, and make their reverences,
and

and return to their former stations under their respective banners, from whence, (if there be more knights to be installed) the procession is again made to the chapter-house, as before; conducting each knight elect singly, according to their seniority, into the choir, where the same ceremony is repeated.

After all the knights are installed, the commissioners then ascend their stalls, which having done, they make their usual reverences; then the officers of the order, officers at arms, canons, and poor knights, after having made their reverences, retire to their respective seats; then divine service is performed as follows:

Our Father, &c. Venite exultamus domino. Psalm the 21st. Ecclesiasticus, chap. the 14th. Te deum. The apostle's creed. A prayer for the sovereign. A prayer for the sovereign and companions of the order of the garter. Collect for peace. Collect for grace. Anthem from psalm 20, verse 5. Communion service. The three last prayers in the service for obiit Sunday. The nicene creed. Let your light so shine, &c. When this last part of the service is performed, "Let your light so shine, &c." the poor knights and officers at arms range themselves in their former order, and make their reverences; then
garter

garter rises from his seat, and repairs to the middle of the choir, and there makes his reverence, from whence he comes before each knight's stall, and summons them to descend; beginning with the juniors, and so proceeding to the seniors, who descend in pairs, if companions, otherwise singly, and then stand under their respective banners.

The knights and proxies all thus standing under their banners, garter making his reverences, repairs to his seat; the provincial kings at arms meet and make their reverences, and repair to the senior knight, or knights, if pairs, who go from under their banners, make their reverences, and being preceded by the kings at arms, pass up to the first step of the altar, where they again make their usual reverences; and coming to the rails, make only reverence towards the altar, and kneeling down, offer gold and silver into the basin held by two prebends.

Then they make again their reverences to the altar only, and at their return, on the lowest step to the altar to the sovereign's stall; and thence are conducted into the stalls of the junior knights on their respective sides, where, being ascended, they again make their reverences, and then pass on through

through the stall to their own, where they do the same, and then sit down.

In like manner the two senior heralds conduct the next knight or knights, if companions, who also make their offerings and return; the same is done by all the knights, either singly or in pairs, after which the officers at arms make their reverences in a body, and stand in their places; the poor knights also return to their seats; then the benediction is read, which concludes the prayers.

The prebends having made their reverences, are conducted by the verger to their seats. Garter then goes into the middle of the choir, makes his obeisances, goes up to the stalls of the junior knights, if companions, summoning them to descend; who, having made their reverences, come down, and meeting below, make their reverences together, and then retire under their banners.

The same is repeated to and by all the knights and proxies, but so as companions descend together, otherwise single, ending with the senior.

All the knights and proxies being thus under their banners, the poor knights join, make their re-

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verences

verences in the middle of the choir, and proceed towards the west end of the chapel.

The canons, officers at arms, and officers of the order having done the same, the procession commences in the following order:

1. Marshal-men, two and two.
2. Poor knights, two and two.
3. The king's household drums.
4. Trumpets.
5. Kettle drums.
6. Trumpets.
7. Canons of *Windsor*, two and two.
8. Pursuivants at arms.
9. Heralds at arms, two and two.
10. King at arms.
11. Garter, register, and black rod.
12. Knights of the garter, according to their seniority, the juniors going first, either singly, or with their companions, having their trains supported by the singing boys of the chapel.

N. B. The proxy goes no farther in the procession than the door of the chapel, where the sexton receives the mantle from him.

A detachment of the yeomen of the guard closes the procession, which is made from the church through the court to the king's guard chamber.

The drums and trumpets stay at the foot of the stairs leading to the guard chamber; the poor knights enter the guard room, and there stand off on both sides for the procession to pass between them; the prebends do the like: The officers at arms go into the presence-chamber, and there place themselves in the like manner, the pursuivants at arms next the door; in which place the officers of the order are uncovered.

The knights, dressed in their robes, or surcoats, if the sovereign is present, dine in St. George's Hall; but in the absence of the sovereign, in the King's Guard Chamber.

At the second course, garter, with all the officers at arms following him, proceeds from the lower end of the room to the place where the knights sit, where he pronounces *Largeſſe*. In the same manner garter proclaims the titles of all the newly installed knights; after which, making their obeisances, they retire.

In one of the king's apartments is prepared a very elegant table for the ladies, and the whole is concluded with a grand ball.

As the prolixity of the foregoing ceremonies may appear insipid to many of our readers, to such we beg leave to offer the following Verses on the installation in April, 1742, supposed to be written by the Earl of Chesterfield.

A S *Anstis was trotting away from the Chapter,
Extremely in drink, and extremely in rapture,
Scarce able his bible and statutes to carry ;
Up started the spectre of jolly king Harry.
As on march'd the nobles he eye'd them all o'er,
When seeing such knights as he ne'er saw before,
With things on their shoulders and things at their
knees,

“ Ha, ha ! cried the king what *Companions* are these !
† “ Are they such from their colours, who never have
fled ;

Are they honestly born ? are they honestly bred ?
Have they honestly liv'd without blame or disgrace ?
Odd's flesh ! master garter, I like not their face.

Pleafe

* Garter King of Arms. † This alludes to the qualifications of the Knights, according to the Statutes of their Order.

Please your grace, quoth the 'squire, how can we
keep rules?

We must make *April Knights*, or else *April Fools*.

But faith of the ‡ first I can tell you no more,

Than that he's the son of the son of a whore.

The § next, who shall censure for lewdness of life?

Has no man but he hurt another man's wife?

His *Cordon* of France was a pitiful thing;

But England affords him a much finer string.

|| The third of these knights, as he changed once
before,

We have made him true blue that he ne'er may
change more;

And now cros his shoulder the collar is drawn,

That his grace may have one thing he never can pawn.

That short bit of ribbon for man never meant,

May serve little Portland, it serv'd little Kent;

Tho' stain'd and defil'd by that nasty old bug,

What ty'd an old monkey may tie a young pug.

The times, Sir, are alter'd, and riches are all,

And honours—folks, now, take them up as they fall;

They pay like good fellows, the charge of their string,

The king saves his money, and—God save the King.

CHAP.

‡ St. Albans, § D. of Kingston. || D. of Marlborough.

C H A P. IX.

Of the Royal Lodges, Parks, &c.

WINDSOR is not more renowned for being the seat of royalty, than on account of its delightful situation; the beauties of which appeared so striking to a royal personage, on her first visit to this place, that she is said to have exclaimed "this is a palace indeed."

Adjoining to the park, and opposite the south side of the castle, is a neat modern-built mansion, named the queen's lodge; and a little to the south-west of this is another spacious building, which formerly belonged to the duke of St. Albans; but having been purchased and repaired by his present majesty, and forming part of the royal residence, is now denominated the lower lodge. These buildings command a pleasing prospect over the parks and the neighbouring country, and contain many elegant apartments; however, as they are not shewn to the public, a description of them is not only unnecessary, but might perhaps be thought improper; we shall therefore only presume to point out one article, and that on account of its originality.

In

In the beginning of the year 1789, a ceiling was affixed up in the drawing room of the queen's lodge, by an artist of the name of Haas, of a peculiar and novel art, to which no name has as yet been applied; but the figures are in imitation of, and have all the force and effect of the best oil painting: with this great advantage, that the various groups of figures may be distinctly seen at any point of view. Only one simple article is used by the artist, which is *stained marble dust*, this is strewed with a piece of card, either on board or canvass. The composition of, as well as the manner of using the cement, is known only to the artist himself, which, upon trial, has been proved to resist the various changes of weather.

The ceiling consists of several subjects. In the centre, in an oval, is genius reviving the arts; in the four corners, are agriculture, manufactory, commerce, and riches, depicted by emblematical figures in the different vocations, with the symbols of the several sciences. The intermediate compartments are in imitation of bass relief, and are representations of astronomy, navigation, electricity, geography, fortification, gunnery, chemistry, and botany. The whole is beautifully ornamented with festoons of oak leaves,

leaves, interspersed with roses, lilies, and thistles; the arms of the royal family, &c. This is the first production of the artist, except some few portraits, in which he has been tolerably successful. The subjects of the ceiling are from the designs of Benjamin West, Esq.

The Little Park, which extends round the north and east sides of the castle, is a beautiful lawn, computed to be four miles in circumference, and contains about 500 acres of land. This park was enlarged and enclosed by a brick wall in the reign of king *William III.* and is admired for its shady walks and natural beauties.

A delightful plain on the top of the hill was converted into a bowling-green by king *Charles II.* but its eminence rendering the view from the east side of the terrace somewhat confined, it has been considerably lowered by order of his present most gracious majesty; and the earth taken from the summit of the plain, spread on the declivity of the hill, which is planted with various kinds of forest trees, and the whole enclosed with a neat park paling.

This park, on the north side of the castle, was laid out for a garden, by order of queen *Anne*, but on that princess's death, the design was laid aside, it
being

being thought that the beauties of nature here render all the decorations of art unnecessary; and a great number of hands have been employed in leveling the beds, parterres, &c. laid out by her late majesty. Previous to the latter end of the year 1785, numerous herds of deer were kept in this park; but since that time it has been stocked with sheep, and cattle of various denominations; yet there are still some deer remaining, and plenty of hares, which frequently afford his majesty the diversion of coursing. The ranger's lodge, at the south east side of the park, is a regular well built edifice.

The Great Park lies on the south side of the town, and opens by a very noble road, called the long walk, on each side of which is a double plantation of stately trees, to the summit of a delightful hill (called *Snow Hill*) at near three miles distance from the entrance; this leads to the ranger's lodge, the seat of his royal highness the duke of *Cumberland*, and formerly the residence of his late royal highness the duke of *Cumberland*, who greatly improved the natural beauties of this delightful park, by large plantations of trees, extensive lawns, new roads, and spacious canals, which have rendered this villa an habitation worthy of a prince.

The

The first room of this lodge is neatly hung with plain paper, ornamented with prints, among which are views of the improvements made by his royal highness in the park, by *Paul Sanby, Esq.*

In the dining room, over the chimney piece, is his royal highness's stud, by *Gilpin, 1764.*

The drawing room. The ceiling, cornice, and pilasters of this room, are most superbly gilt; over the chimney is a portrait of her royal highness the present duchess of *Cumberland*, by *Miss Reid.*

In the first passage is an excellent painting of the crossing of the *Rhine*, and in another passage are two pagodas.

The Page's waiting room is ornamented with several good sea pieces, among which is the *Monmouth* engaging the *Foudroyant.*

In the music room are several of the late duke's breeding mares, and over the chimney is marshal *Saxe.*

The breakfast room is hung with paper of a lilac ground, ornamented with curious painted lime-trees, which have a very pleasing effect.

In the apartments above stairs, are several paintings by the best masters; but these rooms being bed-chambers, are not shewn to strangers.

The

The *Belvidere* on *Shrub's-Hill*, is a triangular building, that has a tower at each corner, one of which is a stair case, the other a library, and the third a china closet. It is encompassed by a fine plantation of trees, forming a most delightful rural scene. The noble piece of water in the valey underneath, was formed at a great expence, and from a small stream, or current, is rendered capable of carrying barges and boats of pleasure. Over this water his late royal highness caused a bridge to be erected of most curious architecture, and on a bold and noble plan, being one single arch, 165 feet wide in the clear, which is five feet wider than the boasted Rialto at *Venice*.

This piece of water terminated in a large and beautiful cascade,* but a few years since the pond head blowing up, the rapidity of the torrent did such material damage to the bridge, that the whole was obliged to be entirely taken down, and a stone one has lately been erected, consisting of five arches. About half a mile from this bridge is the *Chinese Island*, so named from the building on it, being after the *Chinese* manner. The structure is small, but elegant and striking; the middle room is of scarlet and green, richly ornamented with gold; the panels of

* The dam, or mound, which confines this vast body of water, till it rises to the summit of an artificial rock, is again formed upon a large scale, and at a very considerable expence.

of the doors are of looking-glasses, which has a pretty effect; the right hand room has all the necessary conveniencies of a kitchen; and the other room which forms the left wing, is hung with white satin, painted, in which is a settee of the same.

These apartments were, till lately, completely furnished; but having been robbed of several articles, the principal furniture is now removed.

His royal highness's attention was not confined to this spot only; but extended in like manner to the adjoining forest, that scene of rural diversion.

Besides the improvements already mentioned, the race ground on *Ascot-Heath* was laid out, and brought into the most beautiful order, at a large expence, by his late royal highness; and is allowed to be one of the first courses in the kingdom. The forest is of great extent, and was appropriated to hunting by *William I.* who established many laws and regulations, which are still observed, for the preservation of the royal game, and better regulation of the forest. In this extensive tract of land, are several pleasant villages and gentlemen's seats; for an account of which, together with other remarkable places in the environs of *Windsor*, we shall refer the reader to the *Compendious Gazetteer*, annexed to the *Pocket Companion to Hampton-Court, &c.* mentioned at the bottom of the title page to this book.

APPENDIX.



A MAP of the Country, from 14 to 18 Miles, round WINDSOR.



British Statute Miles 60 to a Degree

L. A. Woodman & F. M. Waller sc.

A
POCKET COMPANION
TO THE ROYAL PALACES OF
KENSINGTON, KEW,
AND
HAMPTON COURT;
WITH A CONCISE ACCOUNT
OF THE
TOWNS, VILLAGES, VILLAS,
AND REMARKABLE PLACES,
WITHIN XIV. MILES OF WINDSOR.
(ILLUSTRATED WITH A MAP)
TO WHICH ARE ADDED
SHORT SKETCHES OF THE LIVES
OF THE MOST EMINENT PAINTERS.

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A

POCKET COMPANION

T O

HAMPTON-COURT.

THIS magnificent Structure is delightfully situated on the north bank of the river *Thames*, at a small distance from the Village of *Hampton*. It is two miles from *Kingston*, and twelve from *Wind/or*; and was originally built by cardinal *Woolsey*, who here set up 280 silk beds for strangers only, and richly stored it with gold and silver plate; but it raised so much envy against him, that to screen himself from its effects, he gave it to King *Henry VIII.* who in return suffered him to live in his palace at *Richmond*. King *Henry* greatly enlarged it, and it had then five spacious courts, adorned with buildings, which in that age were so greatly admired, by all foreigners as well as natives, that the learned *Grotius* says of this place;

“ If any one (but who can he be) should not know what *British* wealth is, let him repair to *Hampton-Court*, and when he shall have viewed all the palaces on the earth, he will say, Those are the residences of Kings, but this of the Gods.”

This palace, which was afterwards the prison of King *Charles I.* is, with the parks, encompassed in a semicircle by the *Thames*, and is about three miles in circumference.

B

King

King *William* and Queen *Mary* were so greatly pleased with its situation, which rendered it capable of so great improvement, and of being made one of the noblest palaces in *Europe*, that, while the former was causing the old apartments to be pulled down, and re-built in the more beautiful manner in which they now appear, her majesty, impatient to enjoy so agreeable a retreat, fixed upon a building near the river, called the *Water Gallery*, and suiting it to her own convenience, adorned it with the utmost elegance, though its situation would not allow it to stand after the principal building was compleated.

The entrance into this palace is through four large brick piers, adorned with the lion and unicorn, each of them holding a shield, whereon are the arms of Great Britain, with several trophies of war, well carved on stone.

Passing through a long court, on each side of which are stabling for his Majesty's household, we come next to the first portal, which is strongly built with brick, and decorated by *Woolsey* with the heads of four of the *Cæsars*, *Trajan*, *Adrian*, *Tiberius*, and *Vitellius*.

Through this portal we pass into a large quadrangle, remarkable for nothing extraordinary but its spaciousness and uniformity. This leads to a second quadrangle, where, over the portal, is a beautiful astronomical clock, made by the celebrated *Tompion*, on which are curiously represented, the twelve signs of the zodiac, with the rising and setting of the sun, the various phases of the moon, and other indications of time.

In the front is a portal of brick, decorated with four *Cæsars* heads without names.

On the left hand of this quadrangle is the great old hall, in which, by the late Queen *Caroline's* command, was erected a theatre; wherein it was intended that two plays should have been acted every week during
the

the court's residence there; but Mr. *Colley Gibber* observes, that only seven plays were performed in it, by the players of *Drury-Lane*, the summer it was raised, and one afterwards for the entertainment of the duke of *Lorrain*, afterwards emperor of *Germany*.

On the opposite side of this quadrangle is a stone colonade of 14 columns, and 2 pilasters of the Ionic order, with an intablature and balustrade at the top, adorned in the middle with two large vases.

This leads to the great staircase, which is secured with iron balustrades, curiously wrought and gilt, the whole erected on porphyry. This staircase, with the cieling, was painted by Signior *Verrio*, an *Italian*, by order of King *William III.* and in 1784 was cleaned and varnished by Messrs. *Martyn* and *Richards*.

On the cieling are *Jupiter* and *Juno*, with *Cany-mede* riding on *Jupiter's* eagle, and offering the cup; *Juno's* peacock is in the front; one of the *Parcæ*, with her scissars in her hand, seems to be waiting *Jove's* orders to cut the thread of life. These figures are covered with a fine canopy, surrounded by the signs of the zodiac, and by several zephyrs, with flowers in their hands; and on one side of them is *Fame* with her two trumpets.

Beneath is a beautiful figure of *Venus*, in an easy careless posture, riding on a swan, *Mars* addressing himself to her as a lover, and *Cupid* riding on another swan. In the front are *Neptune* and *Amphitrite*, and two attendants serving them with fruit and nectar.

Bacchus is leaning on a rich ewer, and, being accompanied by his attendants, places his left hand on the head of *Silenus*, who sits on an ass that is fallen down, he seeming to catch at a table to which *Diana* above is pointing. The table is supported by eagles; on one side of it sits *Romulus*, the founder of *Rome*, with a wolf; and on the other side of it is *Hercules*, leaning on his club. *Peace* in her right hand holds a

laurel, and in her left a palm, over the head of *Æneas*, who seems inviting the twelve *Cæsars*, among whom is *Spurina* the soothsayer, to a celestial banquet. Over their heads hovers the genius of *Rome*, with a flaming sword, the emblem of destruction; and a bridle, the emblem of government, both in her right hand.

The next is the Apostate Emperor *Julian*, writing at a table, while *Mercury* dictates to him.

On the right side are *Pluto* and *Proserpine*, *Cælum* and *Terra*, *Cybele* and others; and on the left hand are *Apollo* and the Nine Muses, at whose feet sits the god *Pan*, with his unequal reeds; and a little below them sits the goddess *Ceres*, holding in one hand a wheat-sheaf, and with the other pointing to loaves of bread; at her feet is *Flora*, surrounded by her attendants, and holding in her right hand a chaplet of flowers; near her are the two river gods, *Thame* and *Isis*, with their urns, and attended by their nymphs; and a large table in the middle, upon which is a quantity of rich plate, decorated with flowers.

Over the door, at the head of the staircase, is a funeral-pile, done in stone colour; and under the above paintings are 36 panels, representing trophies of war, and other decorations, in the same colour.

GUARD - CHAMBER.

From the staircase we pass into the Guard-Chamber, which is very noble and spacious, being 60 feet long, by 40 feet wide, and proportionably lofty. This room contains arms for 1000 men, curiously ranged in various forms. Here are pilasters of pikes, and bayonets on each side 16 panels that go round the room, with variety of other ornaments, as muskets in checquer-work, stars made of bayonets, swords, &c. also circles, ovals, hexagons, and octagons; in the centres

to HAMPTON COURT. 5

centres of some of them are the famed *Medusa's* head, and of others *Jupiter's* thunder, and other devices carved upon a shield. Over the chimney is the star and garter, &c. and underneath the cypher *W*, and over it the royal crown, curiously carved in walnuttree.

The Paintings are,

Sir John Jennings,	Sir John Leake.
Admiral Churchill,	Admiral Gradon,
Admiral Bembow,	Sir Stafford Fairbone,
Lord Torrington,	Sir Thomas Dilks,
Sir Charles Wager,	Admiral Whetstone,
Sir Thomas Hopson,	Sir George Rooke,
George, prince of Denmark,	Sir Cloudefly Shovel,
Admiral Beaumont,	All by Sir Godfrey Kneller.

Lord Orford,	by Bockman,
Sir John Wisbart,	Dahl.
Sir John Mundaïn,	Do.
The Colyseum,	Canneletter

KING'S FIRST PRESENCE CHAMBER.

This room is hung with rich old tapestry, representing the stories of *Tobit* and *Tobias*, and *Midas*. The cieling is vaulted, and from the centre hangs a fine lustre of 19 branches. Fronting the door are the canopy and chair of state, which, as well as the stools, are of crimson damask; on the back part of the canopy are the king's arms, and round the valance a crown and cypher, embroidered with gold.

The Paintings are,

King William III. in armour, on a stately grey horse, trampling on trophies of war, by which lies a flaming

ming torch, At the top, in the clouds, *Mercury* and *Peace* support his helmet, decorated with laurel, and a *Cupid* holds a scroll. On the bottom part of the picture appear *Neptune* and his attendants by the side of a rock, welcoming the hero on shore; and at a distance is seen a fleet of ships, their sails swelled with the east wind. In the front ground *Plenty* with her cornucopia offers him an olive branch, and *Flora* presents flowers.

This capital picture is 18 feet by 15, and was painted by Sir *Godfrey Kneller*.

The marquis of *Hamilton*,

Mytens.

A piece of Architecture; do. of Ruins,

Roussseau.

SECOND PRESENCE - CHAMBER.

This room is spacious, and has a vaulted cieling, from the centre of which hangs a gilt chandelier of twelve branches. The tapestry is ancient, but very rich, the lights being gold, and the shadows silk; the subject is *Abraham* offering up his son *Isaac*. The chair of state, and stools, are of crimson damask, fringed with the same colour. Here are two fine marble tables, with pier glasses over them, and a pair of gilt stands on each side.

The Paintings are,

Christian IV. King of Denmark,

Van Somer.

A Landscape with *Isaac* and *Rebecca*,

Zucarelli.

Three pieces of Landscapes and Ruins,

Roussseau.

AUDIENCE CHAMBER.

This room is very lofty; in the middle hangs a beautiful chased silver chandelier of sixteen branches. The canopy of state, with the window curtains, chair, and

to HAMPTON COURT. 7

and stools, are of rich crimson damask, laced and fringed with gold. The tapestry is fine, and represents God appearing to *Abraham*; *Abraham* purchasing a burying-place for his wife *Sarah*; and *Abraham* entertaining the three Angels.

The Paintings in this Room are,

A landscape with <i>Moses</i> ,	<i>Zucarelli.</i>
<i>Elizabeth</i> , Queen of <i>Bohemia</i> ,	<i>Honthorst.</i>
Two Madonas,	<i>Dominico Fetti.</i>

DRAWING-ROOM.

In this room is a rich chair of state, and stools: The window curtains are tissue with a silver ground; the tapestry, which is richly interwoven with gold, is very ancient; the subject of it is *Abraham* sending his servant to get a wife for *Isaac*, and *Rebecca* opening the trunks of treasure.

Here are two large marble tables, between the windows, with fine pier glasses over them, and rich gilt stands on each side.

The Paintings are,

A capital whole length of <i>Charles I.</i>	<i>Vandyck.</i>
The Cornaro Family, after <i>Titian</i> ,	<i>Old Stone.</i>
<i>David</i> , with <i>Goliath's</i> Head,	<i>Fetti.</i>
The Holy Family,	<i>Schidore.</i>

STATE BED-CHAMBER.

The bed is of crimson velvet, laced with gold, having plumes of white feathers at the top. This room, which is very spacious, is hung round with tapestry, representing the history of *Joshua*, about which were formerly eight silver sconces, chased with the Judgment

ment of *Solomon*. There is a clock, made by *Tompkin*, which goes one year and a day without winding up; likewise a barometer by *Tompkin*.

On the cieling is represented, *Endymion* lying with his head in the lap of *Morpheus*, and *Diana* admiring him as he sleeps. On another part of the cieling is a fine figure of *Somnus*, or *Sleep*, with his attendants; and in the border are four landscapes, and four boys with baskets of flowers intermixed with poppies, by *Verrio*.

The Paintings are,

<i>Joseph</i> and his Mistress,	<i>Gentileschi</i> .
Two Flower Pieces,	<i>Baptist</i> and <i>Bogdane</i> .
<i>Ann</i> , dutchess of <i>York</i> ,	<i>Sir Peter Lely</i> .

KING'S DRESSING-ROOM.

This room is hung round with *India damask*; and the chairs, screen, and stools are covered with the same. Here is a curious barometer by *Quare*, and some ancient ornamental china, over the chimney-piece.

On the cieling is a representation of *Mars* sleeping in *Venus's* lap, while several *Cupids* steal away his armour, sword, and spear, and others are binding his legs and arms with fetters of roses. The borders are decorated with jessamine, orange trees in pots, and several sorts of birds, by *Verrio*.

The collection of Paintings in this Room consists of,

A Flower Piece,	<i>Baptist</i> .
Flowers, &c.	<i>Withoos</i> .
Dead Game, &c.	<i>Van Aelst</i> .
<i>Christ</i> and <i>St. John</i> ,	<i>Lionardo de Vinci</i> .
<i>Frances I.</i> of <i>France</i> ,	<i>Jannet</i> .

<i>Reshmeer,</i>	<i>Holbein.</i>
The Angel delivering St.	
<i>Peter</i> out of Prison	<i>Steenwyck.</i>
King <i>Charles I.</i> on Horseback,	<i>Vandyck.</i>
<i>Lot</i> and his Daughters,	<i>Poelcumburgh.</i>
A Battle Piece,	<i>Wouvermans.</i>
<i>Diana</i> and <i>Nymphs</i> bathing,	<i>Poelemburgh.</i>
The Inside of a Church, with the Woman taken in	
Adultery; the Figures by <i>Old Franks</i> , the other	
Part by <i>Deneef</i> .	
<i>Erasmus,</i>	<i>Holbein.</i>
A Woman singing, and a	
Man,	<i>Gerhard Douw.</i>
A Flower Piece,	<i>Young Baptist.</i>
A Saint's Head, Lady <i>Vaux</i> , the great <i>Mogul</i> , with	
his Attendants, and a Landscap by unknown hands.	

KING'S WRITING CLOSET.

This Closet is of a triangular form, and has two windows. The hangings and stools are of a pea green India damask. A glass is so placed here as to shew all the rooms on that side the building in one view.

The Paintings are,

The Shepherd's Offering,	<i>Old Palma.</i>
Queen <i>Henrietta Maria</i> ,	<i>Gibson.</i>
<i>Sacarissa</i> ,	<i>Russel.</i>
The Centaur carrying away <i>Her-</i>	
<i>cules's</i> Wife,	after <i>Julio Romano.</i>
A Flower Piece,	<i>Bogdane.</i>
<i>Judith</i> and <i>Holofernes</i> ,	<i>P. Veronese.</i>
A Magdalen's Head,	<i>Sasso Ferrato.</i>
Administration of the Sacra-	
ment,	<i>L. Bassan.</i>
	<i>Nymphs</i>

Nymphs and Satyrs,	<i>Poelemburgh.</i>
Landscape, with Cattle,	<i>Adrian Vander- velde.</i>
Head of <i>Cyrus</i> , brought be- fore Queen <i>Tomyris</i> ,	<i>Vin. Malo.</i>
<i>Peter</i> and the Angel in Prison,	<i>Steenwyck.</i>
Landscape with a Hay Cart,	<i>Wouwermans.</i>
A Peacock with several Birds,	<i>Bogdane.</i>
The Visitation,	<i>Carlo Maratti.</i>
King <i>Charles I.</i> at Dinner,	<i>Van Bassan,</i>
A Flower Piece,	<i>Bogdane.</i>
A Drawing, <i>David</i> and <i>Goliath</i> , and the Judgment of <i>Paris</i> , by unknown Hands.	

QUEEN MARY'S CLOSET.

The hangings of this closet, with the chairs and screen, are all needle work, said to be wrought by Queen *Mary* and her maids of honour. The work is extremely neat, the figures are well shadowed, perhaps equal to the best tapestry, and shew great judgment in drawing.

The Paintings are,

The Virgin teaching <i>Christ</i> to read,	<i>Guercino.</i>
The Holy Family,	<i>Dosso de Farrara.</i>
Lord <i>Darnley</i> and his Brother,	<i>Luca de Heere.</i>
King of <i>Bohemia</i> at Dinner,	<i>Van Bassan.</i>
<i>Moses</i> striking the Rock,	<i>Marco Ricci.</i>
St. <i>Jerome</i> ,	<i>Mieris.</i>
Mrs. <i>Lemon</i> ,	<i>Vandyck.</i>
A Landscape with Figures	<i>Dietric.</i>
St. <i>Frances</i> ,	<i>Teniers.</i>
A Madona and St. <i>John</i> ,	<i>Guercino.</i>
A Bunch of Grapes,	<i>Verelst.</i>
A Woman, half Length,	<i>Piombo.</i>

The

The Shepherd's Offering,	<i>Seb Ricci.</i>
A Woman milking a Goat,	<i>Bergen.</i>
Portrait of a Woman,	<i>Rembrant.</i>
Ascension of the Virgin,	<i>Calvert.</i>
A Landscape,	<i>Poussin.</i>
The Emperor <i>Charles V.</i> initiated into the Church, King <i>George</i> the first's Queen, a Lady, King <i>George</i> I. and <i>Bellini.</i> The last four by unknown hands.	

QUEEN'S GALLERY.

This room is seventy feet long, by twenty-five wide, and is likewise called the tapestry-gallery, from its being hung with seven beautiful pieces of tapestry, done after the famous paintings of *Le Brun*, representing the history of *Alexander the Great*; but these, the intelligent reader will observe, are not placed in chronological order, being ranged as follows :

- 1st, *Alexander's* triumphal entry into *Babylon.*
- 2d, His fight with King *Porus.*
- 3d, Himself and his horse *Bucephalus.*
- 4th, His visit to *Diogenes.*
- 5th, His consultation with the Soothsayers.
- 6th, His defeat of *Darius.*
- 7th, *Alexander's* visit to the wife and mother of *Darius*, in their tent, after the defeat of that prince.

Under the fourth, which is placed over the chimney-piece, is a very neat bust of a *Venus*, in alabaster, standing upon an oval looking glass, under which are two doves billing, in basso relievo. Among the other furniture in this Gallery, are two tables of *Egyptian* marble.

QUEEN'S

QUEEN'S STATE BEDCHAMBER.

On the cieling is painted *Aurora* rising out of the ocean in her golden chariot, drawn by four white horses. In the cornice are the portraits of *George I. George II. Queen Caroline*, and *Frederick*, prince of *Wales*, by Sir *J. Thornhill*.

The bed is of crimson damask. Here are Indian sconces, and a fine glass lustre with silver sockets.

The Paintings are,

King *James I.*
Ann, *James's* Queen,
Henry, prince of *Wales*,
 Dutches of *Brunswick*,
 A Landscape,

Van Somer.
Do.
Mytens
Moreelze.
Zuccarelli.

QUEEN'S DRAWING ROOM.

The cieling was painted by *Verrio*, in the middle of which is represented *Queen Ann* in the character of *Justice*, in a purple robe, lined with ermine, *Neptune* and *Britannia* holding a crown over her head.

The Paintings in this Room are,

Nine large pictures, which were formerly all in one piece of a great length, and was a triumphal procession of *Julius Caesar*, consisting of soldiers, priests, officers of state, &c. at the end of which the emperor appears in a triumphal car, with *Victory* over his head, crowning him with laurels. It was painted in water colours, by *Andrea Montegna*.

QUEEN'S

to HAMPTON-COURT. 13

QUEEN'S STATE AUDIENCE ROOM.

The canopy of state here is very rich, as are also the tapestry hangings, representing King *Melchisedec* giving bread and wine to *Abraham*.

The Paintings are,

Countess of *Lenox*.

Bacchus and *Ariadne*,

Margaret, Queen of *Scots*,

Duke of *Brunswick*.

Dutchess of *Brunswick*.

A Lady.

Giro Ferri.

Mytens.

PUBLIC DINING-ROOM.

This is about fifty feet long, and thirty wide, the ceiling is vaulted, and the cornice richly gilt.

Here is a curious model of the palace intended to be built in *Richmond* gardens, which cost 300 guineas.

The Paintings in this Room are very capital, and are as follow :

Bacchus and *Ariadne*, after *Guido*,

Christ in the House of *Lazarus*,

The Pool of *Bethesda*,

Baccio Bandinelli,

The Woman taken in Adultery,

Prince *Rupert*,

Four Ship-Pieces,

Prince *Charles*, Elector Palatine, and Princess *Elizabeth*.

Romanelli.

Seb. Ricci.

Do,

Corregio.

Seb. Ricci.

Mirevelt.

Vandervelde.

PRINCE of WALES'S PRESENCE CHAMBER.

The hangings are of green damask, wrought with the story of *Tobit* and *Tobias*.

C

The

The Paintings are,

Lewis XIII. of France, with a walking stick in his hand, and a dog by his side, *Belcamp.*
Gusman and *Cundamar*, two *Spanish* Ambassadors, the latter by *Blenberg.*
Queen of France, *Pourbus*
King Ahasuerus, and *Queen Esther*, *Tintoret.*

PRINCE OF WALES'S DRAWING ROOM.

This is hung with tapestry, representing *Elymas* the forcerer struck with blindness; it is taken from one of the cartoons now in *Buckingham House*.

The Paintings are,

The Duke of *Wirttemberg*, *Mark Gerards.*
The Wife of *Philip II. King of Spain*, *Holbein.*
Count *Mansfeld*, General of the *Spaniards* in the Low Countries, *Mytens.*

PRINCE OF WALES'S BED-CHAMBER.

The bed is of green damask, but not very elegant.

The Paintings are,

The Duke of *Lunenburg*, great grandfather to *George II.* *Mytens.*
Prince of *Parma*, governor of the *Netherlands.*
A *Spanish* Nobleman, *Pontaga.*

The

to HAMPTON COURT. 15

The next is the Private Chapel, which is wainscoted to a considerable height; and over the centre is a dome, which admits a suitable degree of light. The *Lord's Supper* by *Tintoret* is the only picture in it.

In the closet adjoining the chapel is a small marble cistern, formerly used for the purpose of cooling wine, and round it are the following pictures: King *George II.* his Queen; *Jonah* sitting under the Gourd, by *Hemskirk*; a Landscape; a Head, by *Artemisia Gentileschi*; and the Emperors *Galba* and *Otho*.

PRIVATE DINING ROOM.

This is a plain neat room, in which are eight ship pieces, six of them by *Vandervelde*, four of which represent the defeat of the *Spanish Armada*; and over the chimney is a very fine portrait of the earl of *Nottingham*, by *Zuccherò*.

In the closet next the Private Dining Room, are the Murder of the Innocents, by *Brueghel*, and the Rape of the *Sabines*.

KING'S PRIVATE DRESSING ROOM.

This is hung with tapestry, representing the remarkable engagement at *Solbay*, in the year 1672. In this room are two cabinets, one of inlaid stone, the other India.

The Paintings are,

Sir John Lawson,	after	Sir P. Lely.
Duke of Gloucester,		Sir G. Kneller.
Lord Sandwich,		Dobson.

KING'S PRIVATE BED-CHAMBER.

The bed is of rich crimson damask. In this room are two pictures: C 2 A.

A Friar and Nuns at a Banquet, *Longepier.*
Susannah and the Elders, *Paul Veronese.*

In the closet next the Private Bedchamber, are *Jupiter* and *Europa*, and two *Madonas*.

COUNCIL CHAMBER.

In this room were formerly the celebrated cartoons of *Rafaele de Urbino*; these by order of his present Majesty, were removed to *Buckingham-House*, and copies of them taken by *B. West*, Esq. which are in the Queen's Lodge at *Windsor*. In the centre of this room is the model of a palace that was intended to be built in *Hyde-Park*, which cost five hundred guineas.

The Paintings are,

The Duke of <i>Alva</i> ,	<i>Rubens.</i>
The Deluge,	<i>Bassan.</i>
The Judgment of <i>Midas</i>	<i>Schiavone.</i>
The <i>Nine Muses</i> in Concert,	<i>Tintoret.</i>
The Shepherd's Offering,	<i>Old Palma.</i>
Our Saviour and the Woman of <i>Samaria</i> ,	<i>Do</i>
King <i>Charles I.</i> after <i>Vandyck</i> ,	<i>Old Stone.</i>

ROOM of BEAUTIES.

Over the chimney piece in this apartment is a fine bass-relief, in white marble, of *Venus* drawn in her chariot, and attended by several *Cupids*.

The portraits of the celebrated beauties, from which this room is denominated, are

- | | |
|--------------------------------|---------------------------------|
| 1. Lady <i>Peterborough</i> , | 4. Miss <i>Pitt</i> , |
| 2. Lady <i>Ranelagh</i> , | 5. Dutches of <i>St. Albans</i> |
| 3. Dutches of <i>Grafton</i> , | 6. Countess of <i>Essex</i> , |

7. Countess of Dorset, 9. Lady Middleton.
 8. Queen Mary,
 Queen Mary by Mr. *Wissing*; All the rest by Sir
Godfrey Kneller.

QUEEN'S STAIR-CASE.

This stair-case is ornamented in the mosaic taste; by Mr. *Kent*; the ceiling was painted by *Vick*, by whom here is a picture of King *Charles II.* and *Catharine* his Queen, with the duke of *Buckingham* representing *Science* in the habit of *Mercury*, while *Envy* is struck down by naked boys.

The NEW QUADRANGLE.

From the Queen's stair-case we descend into a new-square, in the middle of which is a round basin, and four large lamps, on pedestals of iron-work; and on the right hand, over the windows, are the twelve labours of *Hercules*, in fresco.

The GARDENS.

Since the pulling down of the Water Gallery, which stood before the elegant stone front that faces the river, the ground to the south-west has received considerable improvements. This spot is laid out in small inclosures surrounded with tall hedges, in order to break the violence of the winds; and render them proper for the reception of such exotic plants as were moved hither in summer out of the conservatories. Here are two basins constantly supplied with water, for the support of these plants in dry weather; and as they are situated near the great apartments, most of the plants may be viewed from the window.

At a small distance to the west stood a large hot-house, for preserving such tender exotic plants as require a greater share of warmth than is generally felt in this climate. Of this part of gardening Queen *Mary* was so fond, that she allowed a handsome salary to Dr. *Plukenet*, a very learned botanist, for overlooking and registering the curious collection of plants she caused to be brought into the garden; but since her Majesty's death they have been much neglected, and very few of the most curious plants are now to be found there.

On the pediment of the front of the palace facing the garden, is a bass-relief of the triumphs of *Hercules* over *Envy*; and opposite, a large oval basin, answering to the form of this part of the garden, which is a large oval, divided into gravel walks and parterres, laid out in an elegant manner, by those two eminent gardeners *London* and *Wife*.

In four of the parterres are four fine brass statues. The first is a Gladiator, which formerly stood in the parade of St. *James's* park, at the foot of the canal, and was removed thither in the reign of Queen *Anne*. The original was performed by *Agasius Desitheus* of *Ephejus*, and is in the *Borghesia* palace at *Rome*; the second is a young *Apollo*; the third a *Diana*; and the fourth *Saturn* going to devour one of his children; all after fine originals.

At the entrance of the grand walk are two large marble vases, of exquisite workmanship; one said to be performed by Mr. *Gibber*, the father of the poet-laureat, the other by a foreigner; these pieces are reported to be done as a trial of skill, but it is difficult to determine which is the finest performance. They are beautifully adorned with bass-relief; that on the right hand representing the triumphs of *Bacchus*, and the other on the left, *Amphitrite* and the *Nereides*. At the bottom of this walk, facing a large canal which runs

ruis into the park, are two other large vases, the bas-relief on one representing the judgment of *Paris*; and that of the other, *Meleager* hunting the wild boar.

On the south side of the palace is the privy garden, which was sunk ten feet, to give a view from the apartments to the river *Thames*. In this garden is a fine fountain, and two grand terrace walks.

On the north side of the palace is a tennis-court, beyond that a gate leads into the wilderness, wherein is the much celebrated Maze (called *Troy town*;) further on is the royal gate to the gardens, on the sides of which, on large stone piers, are carved the lion and unicorn couchant.

These gardens are not in the present natural stile, but in that which prevailed some years ago when mathematical figures were preferred to natural forms.



A
POCKET COMPANION

T O

KENSINGTON PALACE.

THIS Royal Recept is situated about two miles from *Hyde-Park Corner*, in the County of *Middlesex*. It was originally the seat of the Lord Chancellor *Finch*, and purchased of him by King *William III.* who greatly improved the building, and caused a road to be made to it through *St. James's* and *Hyde-Parks*; further improvements were made to it in the reigns of Queen *Mary* and Queen *Anne*; and lastly by his late Majesty *George II.* As these various improvements were designed more for use than uniform magnificence, the exterior part of the building is somewhat irregular; but the apartments in general are spacious, and contain a large collection of original paintings; which are much more valuable than the public in general seem to imagine, as we were greatly surpris'd at hearing from one of the domestics, that the palace is now but little resorted to; this neglect we suppose must be owing to a belief, that since the demise of his late Majesty, the most valuable pieces have been removed to *Windſor* and other places: Though material alterations may have been made in the arrangement of the paintings, there are still many valuable originals remaining, which will be found well worthy the attention of the curious.

The approach to the palace is through a large quadrangle, from whence you enter by a portico into a stonẽ gallery that leads to the great staircase, which is very handsome, and consists of several flights of black marble steps, adorned with iron balustrades finely

KENSINGTON PALACE. 21

wrought. The paintings here consist of several balconies with groups of figures, representing *Yeomen of the Guards*, and *Spectators*, among whom are *Peter the wild boy*, *Mr. Ulrick*, commonly called the *young Turk*, in the polonese dress, and several other persons belonging to the Court of *George I.* This staircase, as well as the ceilings throughout the palace, are by *Mr. Kent*.

A
CATALOGUE
OF THE
PAINTINGS, &c.
IN
KENSINGTON PALACE.

The GUARD-CHAMBER.

QUEEN Elizabeth's gigantic Porter, *Zuccherò*.

The PRESENCE CHAMBER.

The Princess of *Wales* and Family, *Knapton*.
A Cartoon, *Cupid*. *Carlo Cignani*.
Venus

22 KENSINGTON PALACE.

Venus and Cupid, *Palma.*
A Cartoon, Jupiter and Europa, *Cignani*

The PRIVY CHAMBER.

A German Lady with a Dog, &c. *Parmegiano*
An Italian Lawyer, *Paris Bourdon.*
A Man with a Bass Viol.
Dutchess of Valentia.
Cupid and Psyche, *Vandyck.*
A Man with a Cross at his breast.
Tarquin and Lucretia.
A Man shewing a Trick.
The Duke of Florence's Gardener, *Ardadel Sarto.*
The present King of Prussia, whole
length.
Dutchess of Savoy.
An Old Man looking up.
A Man's Head.
A Man in Armour.
A Senator of Venice.
A Man with a Glass in his hand, *Bruyghen.*
The Empress of Russia, a whole
length.
The Dutchess of Portsmouth.
The Dutchess of Mazarine. *Varels.*
A Paintress with Cupid, after Guido.
The Marriage of St. Catharine and
Sebastian, *after Correggio.*
The Duke of York, *Dobson.*

The QUEEN'S DRAWING ROOM.

Sir Thomas Moore, *Holbein.*
A Man's Head, *Tintoret.*
The Duke of Cumberland on Horse-
Back. *Wootten.*

A Man's Head, *Giorgione.*

The QUEEN'S DINING ROOM.

Giorgione's Head, *Himself.*
James IV. of Scotland, and his Brother *Alexander*, with *St. Andrew*, *Mabuse.*
Henry V. Richard III. and a Man's Head, *Alb. Durer*
Henry VI. Edward VI. A Young Man's Head, *James IV. of Scotland's* Queen, with *St. George*, *Mabuse.*
Bassan's Head, *Himself.*
 Emperor *Maximilian.*
St. Matthew called from the receipt of Customs, *Alb. Durer.*
Princess of Castile, *Maximilian Archduke*, of *Austria*, *Lewis XII. Philip* the fair, and a young Man's Head.
Rafaelle's Head, *Himself.*
 The Virgin and Child, *Sabertane.*
Philip II. of Spain, *John de Bologna's* Head, and a Man and Woman.

QUEEN'S DRESSING-ROOM.

Judith and Holofernes, *Paul Veronese.*
 A Landscape with Figures and Cattle, *Bercham.*
 A piece of Ruins, &c. *Bomboccio.*

A

24 KENSINGTON PALACE.

A view of Windsor Castle,	<i>Wofsterman.</i>
Four views of Venice,	<i>Canalletti.</i>
A Plundering,	<i>Woudermans.</i>
King <i>Charles's</i> departure from <i>Schievling,</i>	<i>Lingelbeck.</i>
A Battle Piece,	<i>Woudermans.</i>
A view of Old Hampton Court,	<i>Danckers.</i>
A Landscape with Hawking,	<i>Woudermans.</i>
A ditto with the managed Horse,	<i>Ditto.</i>
A ditto with Fishermen,	<i>Ditto.</i>
A ditto, a Skirmish,	<i>Bercham.</i>
An Altar Piece,	<i>Alb. Durer.</i>
A Landscape with Figures,	<i>Van a Vont.</i>
Battle of Forty,	<i>Snayers.</i>
A landscape with Ruins,	

The QUEEN'S GALLERY.

King <i>Henry</i> the Eighth.	
<i>Catharine</i> of Arragon.	
Queen <i>Elizabeth</i> ,	<i>Zuccherro.</i>
King <i>James</i> the First,	<i>Vandyck.</i>
King <i>James</i> the First's Queen,	<i>Van Somer.</i>
King <i>Charles</i> the Second,	<i>Sir Peter Lely.</i>
King <i>James</i> the Second,	<i>Ditto.</i>
King <i>William</i> ,	<i>Kneller.</i>
Queen <i>Mary</i> ,	<i>Ditto.</i>
Queen <i>Anne</i> , after ditto.	
King <i>George</i> the First, after ditto.	
King <i>George</i> the Second,	<i>Seman.</i>
Queen <i>Caroline</i> ,	<i>Ditto</i>
<i>Philip</i> the Third of Spain,	<i>Valesque.</i>
<i>Philip</i> the Third of Spain's Queen,	<i>Ditto.</i>

The

KENSINGTON PALACE. 25

The CUBE ROOM.

Here are Six Gods and Goddesses.

Over the Chimney is *Cleopatra*, Antique,
above her is a Roman Marriage, all
in Marble,

Rysbrack.

The GREAT DRAWING ROOM.

King <i>Charles</i> the First and his Queen,	<i>Vandyck.</i>
Figures and Cattle large, and <i>Jacob's</i> Se-	
paration,	<i>Bassan.</i>
The Audience of Sir <i>Henry Wotton</i> , at	
the Senate-House at Venice,	<i>Fialletti.</i>
<i>Holbein's</i> Head, in Water-Colours,	<i>Holbein.</i>
The Flaying St. <i>Bartholomew</i> ,	<i>Spagnolet.</i>
<i>Holbein's</i> Wife's Head, in Ditto,	<i>Ditto.</i>
<i>Venus</i> and <i>Cupid</i> ,	<i>Mich. Angelo.</i>
<i>Charles</i> the Eleventh of Sweden, on Horse-	
Back.	<i>Wyck.</i>
Duke of <i>Wharton</i> ,	<i>Rosalba.</i>
Tirolese Girl,	<i>Ditto.</i>
A Head in a Laced Ruff.	
<i>Rosalba's</i> Head,	<i>Herself.</i>
The Duke of <i>Buckingham</i> and his	
Family,	<i>Honthorst.</i>
A Wild Boar's Head,	<i>Snyd.</i>
<i>Schorel's</i> Head, with Pallet and Pencil.	
A Man's Head with a Horse's Bit,	<i>Perugino.</i>
The Taking of <i>Tournay</i> .	<i>Wootten.</i>
A Prison, with St <i>Peter</i> and the Angel,	<i>Steenwyck.</i>
Figures and Cattle,	<i>Bassan.</i>
A Naked <i>Venus</i> , &c.	<i>Titian.</i>
A <i>Madona</i> with St. <i>Catharine</i> and St.	
<i>John</i> with a Lamb,	<i>Old Palma.</i>
Our Saviour Healing the Blind, &c.	<i>Verrio.</i>

D

St.

26 KENSINGTON PALACE.

St. Catharine at the Altar,
The Taking of *Lisfe*,

Veronese.
Wooten.

The KING'S BED-CHAMBER.

The Tirolese Girl, in Creyons,
A Large Flower Piece,
A Cartoon, *Pan* and *Cupid*,
A Ditto, *Bacchus* and *Ariadne*,
A Ditto, *Apollo* and *Daphne*,
A Ditto, The Triumph of *Venus*

Rosalba.
Baptist
Carlo Cignani.
Ditto.
Ditto.
Ditto.

The PRUSSIAN CLOSET.

An Emblem of Faith,
Lucretia,
Herodias's Daughter with St. *John* the
Baptist's Head,
The *Hungarians* at *Ovid's* Tomb.
A Doge of Venice.

Guercino.
Carracci.
Leo. da Vinci
Schonfeld.

The GREEN CLOSET.

A Woman asleep, with a Book in her
Lap,
A Sea Piece,
The Birth of *Christ*,
Fortune with Two *Cupids*,
A Man with a Red Book in his Hand,
A Long Narrow Slip, with Figures and
Trees,
Our Saviour and *Mary Magdalen* at the
Tomb,

Ger. Dow.
Vande Veld, jun.
Zuccherro.
Julio Romano
Parmegiano
Schiavoni.
Helbein.

KENSINGTON PALACE. 27

A Sea Piece with the Vessel that carried King <i>Charles</i> the Second,	<i>Van de Veld.</i>
A Man with a Book in his Hand,	<i>Jannet.</i>
A Small Flower Piece,	<i>Van Osterwyck.</i>
An Altar Piece.	
A Flower Piece,	<i>Seghers.</i>
St. <i>Catharine</i> ,	<i>Correggio.</i>
A Long Narrow Slip, with Figures, &c.	<i>Schiavoni.</i>
The Good <i>Samaritan</i> ,	<i>Bassan.</i>
A Woman going to Stab Herself, and a Man,	<i>Palamedes.</i>
<i>Francis</i> the Second of <i>France</i> , when Dauphin,	<i>Jannet.</i>
A Small Flower Piece,	<i>Van Osterwyck.</i>
<i>Lucretia</i> Standing,	<i>Titian.</i>
A Witch Riding on a Goat, with Boys,	<i>Elshiemer.</i>
A Small Round Piece with Archi- tecture.	
Nymphs Bathing.	
St. <i>Peter</i> with the Angel in Prison, small Round Picture,	<i>Steenwyck.</i>
<i>Venus</i> and Satyrs with <i>Cupids</i> ,	<i>Rottenhamer.</i>
<i>Mary</i> Queen of Scots,	<i>Jannet.</i>
Lions, &c.	<i>Rowland Savery.</i>
The Queen of <i>Bohemia's</i> Head,	<i>Cor. Jansen.</i>
The King of <i>Bohemia's</i> Seven Children.	
<i>Frobenius</i> , Printer to <i>Erasmus</i> ,	<i>Holbein.</i>
Figures and Cattle,	<i>Bassan.</i>
<i>Erasmus's</i> Head,	<i>Holbein.</i>
A Long and Narrow Picture,	<i>Schiavoni.</i>
A small Landscape, Manner of <i>Ferg.</i>	
The Virgin and Child, with <i>Tobit</i> and the Angel,	<i>Titian.</i>
A long and narrow Slip,	<i>Schavoni.</i>
Virgin and Child, St. <i>Catharine</i> and St. <i>Ignatius</i> ,	<i>Giorgione.</i>
A long Picture with Boys.	

28 KENSINGTON PALACE.

A small Landscape,	<i>Paul Brill.</i>
A Landscape,	<i>Everdingen.</i>
A China dish with Heart Cherries,	<i>Daniel Nes.</i>
A Landscape,	<i>Mola.</i>
<i>Niobe's Children Shot out of the Clouds,</i>	<i>Rottenhamer.</i>
Two long and narrow Slips	<i>Schiavoni.</i>
<i>Mars, Venus, and Cupid,</i>	<i>Paul Veronese.</i>
A Festoon with Flowers,	<i>Seghers.</i>
<i>Venus and Adonis.</i>	

HIS MAJESTY'S GALLERY.

<i>Queen Mary,</i>	<i>Wissing.</i>
The Adoration of the Kings,	<i>Sebastian Ricci.</i>
King <i>William,</i>	<i>Wissing.</i>
<i>Henry Sommers, King Henry the Eighth's</i>	
Jester, looking through a Casement,	<i>Holbein.</i>
<i>Van Cleeve's Wife,</i>	<i>Van Cleeve.</i>
A Spanish Nobleman.	
The Duke of Alva,	<i>Titian.</i>
<i>Inigo Jones,</i>	<i>Nogary.</i>
<i>Van Cleeve,</i>	<i>Himself.</i>
King <i>Charles</i> the First on Horse-Back,	<i>Dobson.</i>
<i>William</i> Duke of Gloucester, a whole	
length, in his Garter Robes,	<i>Claret.</i>
Queen <i>Ann</i> when Princess,	<i>Kueller.</i>
The Duke of York when Young,	<i>Dobson.</i>
<i>William</i> Duke of Gloucester, a Head, in	
an Oval,	<i>Kueller.</i>
Prince <i>Henry</i> , Son to <i>James</i> the First.	
King <i>Henry</i> the Fourth of France,	<i>Pourbus.</i>
King <i>Edward</i> the Sixth,	<i>Holbein.</i>
<i>Julio Romano.</i>	
<i>Catharine</i> of Medicis, a head,	
The Nabob,	<i>Willison.</i>
Queen <i>Mary</i> of Medicis,	<i>Pourbus.</i>
	Queen

Queen <i>Elizabeth</i> when Young.	
<i>Paul Veronese.</i>	
Princess <i>Ann</i> with a Dog.	
George, Prince of <i>Denmark</i> , a Head, in an Oval,	<i>Kneller.</i>
King <i>James</i> the First,	<i>Vansomer.</i>
A Man in Black, with a Bonnet in his Hand,	<i>Tintoret.</i>
Queen <i>Henrietta Maria</i> ,	<i>Vandyck.</i>
<i>Guercino,</i>	<i>Himself.</i>
A Lady's Head with a Laced Ruff,	<i>Sir Ant. More.</i>
The Dutcheſs of <i>Richmond</i> in Man's Apparel,	<i>Houſeman.</i>
<i>Holbein</i> , a Head.	
Her Maſteſty, with Prince <i>William</i> and Prince <i>Edward.</i>	<i>Ramſey.</i>
A Man's Head,	<i>Quinten Matcys.</i>
<i>Maria</i> , King <i>James</i> the Second's Queen,	<i>Sir Peter Lely.</i>
<i>Michael Angelo's</i> Head, a Portrait,	<i>Mirevelt.</i>
King <i>Charles</i> the Firſt,	<i>Dobſon.</i>
<i>Rembrandt's</i> Head,	<i>Himſelf.</i>
King <i>Charles</i> the Second,	<i>Wiſſing.</i>
A Man in Armour with a Red Scarf,	<i>Giorgione.</i>
<i>Sir Henry Guildford</i> ,	<i>Holbein.</i>
A Portrait with a large Ruff, Short Hair,	<i>Vandyck.</i>
The Biſhop of <i>Oſnaburgh</i> ,	<i>Zoffani.</i>
Saint <i>William</i> ,	<i>Giorgione.</i>
<i>Artemiſia Gentileſchi</i> ,	<i>Herſelf.</i>
King <i>Henry</i> the Eighth,	<i>Holbein.</i>
A Portrait,	<i>Rembrandt.</i>
The Dutcheſs of <i>York</i> ,	<i>Sir Peter Lely.</i>
The Duke of <i>York</i> ,	<i>Ditto.</i>
A large Drawing of the Transfigura- tion, after <i>Raphael</i> ,	<i>Cafanova.</i>
D. 3.	The

30 KENSINGTON PALACE.

The Gardens were much enlarged by Queen *Mary*, and afterwards greatly improved by her Sister, Queen *Anne*, who was so pleased with the place, that she frequently supped during the Summer in the Green-House, which is a very beautiful one. Her late excellent Majesty, Queen *Caroline*, not only completed the designs of her predecessors, but extended the Gardens from the great road in Kensington to Acton; and by taking in several acres of Hyde-Park, and bringing what is called the Serpentine River into them, has rendered the whole almost a second *Eden*, at least to the Inhabitants of London, whose Professions will not allow of frequent excursions, to more distant places. These Gardens were originally designed by *Kent*, and have lately been much improved by *Brown*, their extent is about three miles and an half in circumference, and in summer time they are resorted to by great numbers of people.



A

POCKET COMPANION

T O

KEW PALACE, &c.

THIS Palace is situated at a small distance from the *Thames*, in the County of *Surry*, opposite to the Town of *Brentford*, it was formerly the seat of the late Mr. *Molineux*, secretary to *George II.* when Prince of *Wales*, and afterwards became the residence of the Prince and Princess Dowager of *Wales*, father and mother of his present majesty, who greatly improved both the house and gardens, as has also his present majesty.

The principal court of the palace is in the middle; the stable court on the left hand; and the kitchen-court on the right. As you enter the house from the principal court a vestibule leads to the great hall, which occupies two stories in height, and receives its light from windows in the upper story. It is furnished with full length portraits, representing King *William III.* Queen *Mary*, the late Emperor of *Germany*, the hereditary prince of *Brunswick*, the late Elector of *Cologne*, and the famous lord treasurer *Burleigh*; besides which there is a very good hunting piece

piece, by Mr. *Wooton*, wherein are represented his royal highness *Frederick*, prince of *Wales*, lord *Baltimore*, lord *Cholmondely*, lord *Boston*, colonel *Pelham*, and several of his royal highness's attendants. In this room are likewise two large vases of statuary marble, on which are cut, in basso-relievo, the four seasons of the year.

From the hall a passage leads to the garden; on the right hand of this passage is their majesties common apartment; and on the left of the passage are the apartments of the bed chamber women.

The state-apartments consist of a gallery, a drawing-room, dressing-room, an anti-chamber, a bedroom, and closets.

The chimney piece of the gallery, and most of the furniture, are from designs of Mr. *Kent*, and on the piers between the windows, are large painted looking glasses from *China*.

The ceiling of the drawing-room was designed & painted by Mr. *Kent*, with grotesque ornaments in party-colours and gold; the centre compartment represents the story of *Leda*. The chimney-piece, the tables, glass frames, and all the furniture, were designed by the same ingenious artist; as was the ceiling of the great staircase.

Though the apartments in general are not very spacious, they are neat and elegant, and furnished with many excellent paintings by the most eminent masters. Several of the rooms that were formerly furnished with tapestry, are now hung with India, or other paper, and neatly fitted up according to the present taste.

The Gardens of *Kew* are about four miles in circumference; their situation is not by any means advantageous, as it is low, and commands no prospects. Originally the ground was one continued dead flat; the

the soil was in general barren, and without either wood or water. With so many disadvantages, it was not easy to produce any thing even tolerable in gardening; but princely munificence, and infinite labour, overcame all difficulties, and what was once a desert, is now a kind of *Eden*.

The judgment with which art has been employed to supply the defects of nature, and to cover its deformities, hath very justly gained universal admiration. On entering the garden from the palace, and turning towards the left hand, the first building which appears is the

ORANGERY, or GREEN-HOUSE,

Which was designed and built under the Inspection of Sir *William Chambers*, in the year 1761. The front extends one hundred and forty-five feet; the room is one hundred and forty-two feet long, thirty feet wide, and twenty-five high. In the back shade are two furnaces to heat flues, laid under the pavement of the orangery, which are found very useful, and indeed very necessary in times of hard frost. What is called the

TEMPLE OF THE SUN,

Is situated in an open grove, near the orangery, and in the way to the physic-garden. Its figure is of the circular, peripterous kind, but without an attic; and there is a particularity in the entablature, of which the hint is taken from one of the temples of *Balbec*. The order is *Corinthian*, the columns fluted, and the entablature fully enriched. Over each column on the frieze, are basso relievos, representing lyres and sprigs of

of laurel ; and round the upper part of the cell, are suspended festoons of fruits and flowers. The inside of the cell forms a saloon richly finished and gilt. In the centre of its cove is represented the sun ; and on the frieze, in twelve compartments, surrounded with branches of laurel, are represented the signs of the zodiac, in basso-relievo. This building was also erected under the inspection of Sir *William Chambers*, in the year 1761.

The *Physic*, or *Exotic Garden*, contains a variety of curious plants, many of them collected with great diligence and judgment, by the late Dr. *Hill*, whose abilities as a botanist are well known. The present master gardener is Mr. *Eaton*, and from the assiduity with which all curious productions are collected from every part of the globe, without any regard to expence, it may be concluded, that, in a few years, this will be the amplest and best collection of curious plants in *Europe*. For the cultivation of these plants, several stoves have been erected; and, amongst others a very large one, its extent from east to west being one hundred and fourteen feet ; the centre is occupied by a bark stove sixty feet long, twenty feet wide, and twenty feet high, exclusive of the tan-pit ; and the two ends form two dry stoves, each twenty-five feet long, eighteen feet wide, and twenty feet high.

Contiguous to the *Exotic Garden*, is the *Flower Garden*, of which the principal entrance, with a stand on each side of it for rare flowers, forms one end. The two sides are inclosed with high trees, and the end facing the principal entrance was formerly occupied by an aviary of a vast depth, in which was kept a numerous collection of birds, both foreign & domestic. The par-
terre

terre is divided by walks into a great number of beds, in which all kinds of beautiful flowers are to be seen, during the greatest part of the year; and in the centre is a bason of water stocked with gold fish.

From the flower garden, a short winding walk leads to that part of the garden where was formerly the

M E N A G E R I E,

Which was of an oval figure; in the centre was a large bason of water surrounded by a walk, and the whole was inclosed by a range of pens, or large cages, in which were kept great numbers of *Chinese* and *Tartarian* pheasants, besides many other sorts of large exotic birds. The bason was stocked with such water-fowl as were too tender to live on the lake; and in the middle of it stood a pavilion of an irregular octagon plan, designed by Sir *William Chambers*, in imitation of a *Chinese* opening, and executed in the year 1760.

The birds that were in this menagerie, which by the bulk of the people was thought the greatest curiosity in the garden, have been long since disposed of, the pens, &c. removed, and the space occupied by these, formed into an agreeable lawn.

The next building is the

T E M P L E O F B E L L O N A,

Designed and built by Sir *William Chambers*, in the year 1760. It is of the prostyle kind; the portico tetrastyle *Doric*; the metopes alternately enriched with helmets and daggers, vases and pateras. The cell is rectangular, and of a sesquialteral proportion, but

but closed with an elliptical dome, from which it receives the light.

Passing from where stood the menagerie towards the lake, in a retired solitary walk on the left hand, is the

TEMPLE OF THE GOD PAN,

Of the monopterous kind, but closed on the side towards the thicket, in order to make it serve for a seat. It is of the *Doric* order; the profile imitated from that of the theatre of *Marcellus*, at *Rome*, and the metopes enriched with ox-sculls and pateras. It was built by Sir *William Chambers* in the year 1758.

Not far from the last described, on an eminence stands the

TEMPLE of EOLUS,

Like that of *Pan*, of the monopterous figure. The order is a composite, in which the *Doric* is predominant. Within the columns is a large semicircular niche, serving as a seat, which revolves on a pivot, and may with great ease be turned by one hand to any exposition, notwithstanding its size. The *Temple of Solitude* is situated very near the south front of the palace.

At the head of the lake, and near the temple of *Æolus* stands a *Chinese* octagon building of two stories, built many years ago. It is commonly called the

HOUSE

HOUSE OF CONFUCIUS.

The lower story consists of one room and two closets; and the upper story is one little saloon, commanding a very pleasant prospect over the lake and gardens. Its walls and ceiling are painted with grotesque ornaments, and little historical subjects relating to *Confucius*, with several transactions of the Christian missions in *China*. In a thicket, near the house of *Confucius*, is erected the engine which supplies the lake and basons in the garden with water. It was contrived by Mr. *Smeaton*, and executed under his direction, in the year 1761. It answers perfectly well, raising, by means of two horses, upwards of 3600 hogsheds of water in twelve hours.

From the house of *Confucius*, a covered close walk leads to a grove, wherein is placed a semioctagon seat, designed by Mr. *Kent*. A winding walk, on the right hand of the grove, leads to an open plain, on one side of which, backed by thickets, on a rising ground, is placed a *Corinthian* colonade, designed and built by Sir *William Chambers*, in the year 1760, and called the *Theatre of Augusta*.

The next building which offers itself to view, is the

TEMPLE OF VICTORY.

It stands on a hill, and was built in commemoration of the signal victory obtained on the first of August, 1759, near *Minden*, by the allied army under prince *Ferdinand* of *Brunswick*, over the *French* army, commanded by the *Marshal de Contades*.

The figure is the circular peripteros; the order *Ionic* decastyle, fluted, and richly finished. The

E

frieze

frieze is adorned with foliages; and round the attic are suspended festoons of laurel. The cell which commands a pretty prospect towards *Richmond*, and likewise over *Middlesex*, is neatly finished with stucco ornaments. Those in the ceiling represent standards, and other *French* trophies. The whole was designed by Sir *William Chambers*, and executed under his inspection, in the year 1759, soon after the above-mentioned battle.

As you pass along from the temple of victory, towards the upper part of the gardens, is seen an arch, surrounded with several vestiges of other structures. This is called the ruin, and was designed and built by Sir *William Chambers*, in the year 1759, in order to make a passage for carriages and cattle, over one of the principal walks of the garden. It was to imitate a *Roman* antiquity, built of brick, with an incrustation of stone. The design is a triumphal arch, originally with three apertures, but two of them now closed up, and converted into rooms, to which you enter by doors made in the sides of the principal arch. The soffit of the principal arch is enriched with coffers and roses, and both the fronts of the structure are rustic. The north front is confined between rocks, overgrown with briars and other wild plants, and topped with thickets, amongst which are seen several columns, and other fragments of buildings; and at a little distance beyond the arch is seen an antique statue of a *Muse*. The central structure of the ruin is bounded on each side by a range of arches. There is a great quantity of cornices, and other fragments spread over the ground, seemingly fallen from the buildings; and in the thickets on each side, are seen several remains of piers, brick walls, and other ruins.

The

The upper part of the garden composes a large wilderness; on the borders of which stands a moreesque building, commonly called

A L H A M B R A,

Consisting of a saloon, fronted with a portico, of coupled columns, and crowned with a lantern.

On an open space, near the centre of the same wilderness, is erected the tower, commonly called the

G R E A T P A G O D A.

This was begun under the direction of Sir *William Chambers*, in the autumn of the year 1761, and covered in the spring of the year 1762. The design is an imitation of the eastern temples, and particularly of the *Chinese TAA*. The base is a regular octagon forty-nine feet in diameter; and the superstructure is likewise a regular octagon on its plan, and in its elevation, composed of ten prisms, which form the ten different stories of the building. The lowest of these is twenty-six feet in diameter, exclusive of the portico that surrounds it, and eighteen feet high; the second is twenty-five feet in diameter, and seventeen feet high; and the rest diminish in diameter and height, in the same arithmetical proportion, to the ninth story, which is eighteen feet in diameter, and ten feet high. The tenth story is seventeen feet in diameter, and, with the covering, twenty feet high; and the finishing on the top is seventeen feet high; so that the whole structure, from the base to the top of the fleuron, is one hundred and sixty-three feet. Each story finishes with a projecting roof, after the *Chinese* manner, covered with plates of varnished iron, of dif-

ferent colours; and round each of them there is a gallery inclosed with a rail. All the angles of the roof are adorned with large dragons, being eighty in number, covered with a kind of thin glass, of various colours, which produces a most dazzling reflection; and the whole ornament at the top is double gilt. The walls of the building are composed of very hard bricks; the outside of well-coloured and well-matched grey stocks, neatly laid, and with such care that there is not the least crack or fracture in the whole structure, notwithstanding its great height, and the expedition with which it was built. The staircase which leads to the different stories, is in the centre of the building.

Notwithstanding the ground on which this structure is erected, lies low, you command, from the top of it, on a clear day, a very extensive prospect on all sides, and in some directions upwards of forty miles distance, over the most beautiful, populous, and well-cultivated country, that can be viewed from any one spot perhaps in the whole world.

Near the great *Pagoda* formerly stood an elegant structure, called the *Mosque*, the principal design of which, as well as the exterior decorations of it, were close imitations of the *Turkish* architecture; the inside of this building was finished in a very peculiar and elegant style, and it is much to be regretted, that upon a survey taken a few years since, the whole was found to be so generally out of repair, that it was thought proper to take it entirely down.

The next is a gothic building, designed by Mr. *Muntz*, the front representing a cathedral. The *Gallery of Antiques* was designed by Sir *William Chambers*, and executed in the year 1757. Here is the model of the palace, which it is said is intended to be built in *Richmond Gardens*.

Continuing.

Continuing your way from the last mentioned building towards the palace, near the banks of the lake, stands the

T E M P L E of A R E T H U S A,

A small *Ionic* building of four columns ; built in the year 1758.

Near it there is a bridge, thrown over a narrow channel of water, and leading to the island in the lake. The design is in a great measure taken from one of *Pallado's* wooden bridges. It was erected in one night.

In various parts of the garden are erected covered seats, and besides the buildings already mentioned, there is also a temple, erected in commemoration of the peace.

The portico is hexastyle *Ionic*; the columns fluted; the entablature enriched; and the tympan of the pediment adorned with basso-relievos. The cell is in the form of a *Latin* cross, the ends of which are closed by semicircular sweeps, wherein are niches to receive statues. It is richly furnished with stucco ornaments, allusive to the occasion on which it was built.

In 1758 an act of parliament was granted for building a bridge across the *Thames*, opposite *Kew-Green*, and a bridge was accordingly erected, consisting of eleven arches; but this being greatly out of repair, in 1783 a stone bridge was begun to be erected and which it is imagined will be finished some time in the year 1787.

Here is a chapel of ease, erected at the expence of the nobility and gentry in the neighbourhood, on a piece of ground that was given for that purpose by the late queen *Anne*. This chapel stands nearly in the

the centre of what is call'd the Green, on each side of which are many large well built houses; but since their majesties have resided chiefly at *Windsor*, this place has not increased much in population.

R I C H M O N D.

THE delightful village of *Richmond* is situated in the County of *Surrey*, about two miles from *Kew*, and twelve from *London*. It was anciently the seat of our kings, and the palace, from its splendor was called *Sheene*, which in the *Saxon* tongue signifies bright or shining. Here King *Edward III.* died with grief for the loss of his heroic son, *Edward the Black Prince*; and here died *Anne*, the wife of *Richard II.* who first taught the *English* women the use of the side saddle; for before her time they were used to ride astride. *Richard*, however, was so afflicted at her death, that it gave him such a dislike to the place where it happened, that he defaced the fine palace; but it was repaired and beautified afresh by King *Henry V.* who also founded near it three religious houses. In the year 1497 this palace was destroyed by fire, when King *Henry VII.* was there; but in 1501 that prince caused it to be new built, and commanded that the village should be called *Richmond*, he having borne the title of earl of *Richmond*, before he obtained the crown by the defeat and death of *Richard III.* *Henry VII.* died here; and here also his grand-daughter Queen *Elizabeth* breathed her last.

The palace built here by the duke of *Ormond*, who received a grant of a considerable space of land about
Richmond,

Richmond, from King *William III.* as a reward for his military services, but which devolved to the crown on that duke's attainder, in the reign of *George I.* being considered as a very plain edifice, and greatly out of repair, was about twelve years ago entirely taken down, and a new palace was begun to be erected, but the palace at *Kew*, devolving to his majesty, on the demise of the late princess dowager, this building has not been since carried on; but we are credibly informed that a palace is now intended to be built near the same spot, upon a more elegant plan, and that the model of it is in the *Gothic* temple in *Kew* gardens. Those rural retreats, the royal dairy house, *Merlin's* cave, and the hermitage, in which the late Queen *Caroline* used frequently to amuse herself, are also pulled down, and the original form of the gardens greatly altered; in these alterations the stiff formality of ancient grandeur has yielded to the natural luxuriance of modern taste.

These gardens, and those of *Kew*, which we have already described, were formerly separated only by a private road, that led from *Richmond* to *Kew*, but which Road has been lately granted to his Majesty, who intends uniting both gardens in one.

Richmond Green is extremely pleasant, it being levelled, and enclosed in a handsome manner, it is also surrounded with lofty elms, and adorned on each side with the houses of persons of distinction. A sun-dial is here affixed in a pretty taste, encompassed with seats; this, and the railing of the green, were at the sole charge of the late Queen *Caroline*.

The village of *Richmond* (or town, as it is frequently called) extends a full mile up the hill, skirted and mingled with gardens. It is now a flourishing place; and a theatre has lately been erected there where, during the summer season, dramatic entertainments are performed by some of the best actors from *London*.

The

The summit of *Richmond-Hill* commands a most luxuriant and enchanting prospect of towns, villages, bridges, woods, groves, gardens, fields, and an incredible number of villas along the banks of the *Thames*, which winds with a serpentine course through this delicious vale, from *Kingston to London*. The tide before the building of *Westminster-Bridge*, used to rise as high as *Richmond*, but now falls short of it. It still, however, reaches sixty miles from the sea; which is a greater distance than the tide is carried by any other river in *Europe*.

Here is a handsome stone bridge across the *Thames*, the first stone of which was laid by the honourable *Henry Hobart*, August 23, 1774, and was finished in December 1777.

There is here an alms-house, built by Dr. Duppa, bishop of *Winchester*, in the reign of King *Charles II.* for the support of ten poor widows, pursuant to a vow, made by that prelate during that prince's exile. Here is another alms-house, endowed with above 100. a year, which, since its foundation, has been considerably encreased by *John Mitchell*, Esq. Here are also two charity-schools, one for fifty boys, and the other for fifty girls.

Richmond Park, or as it is more commonly called, *New Park*, in *Surrey*, is situated between *Kingston* and *Richmond*. It is one of the best parks in *England*, except *Windfor*; it was made in the reign of King *Charles I.* and enclosed with a brick wall, said to be eleven miles in compass. In this park there is a little hill cast up, called *King Henry's Mount*, from which is a prospect of six counties, with a distant view of the city of *London*, and of *Windfor Castle*.

The new lodge in this park, built by the late Sir *Robert Walpole*, earl of *Orford*, is a very elegant edifice. It is built of stone, in a square form, with wings on each side of brick. It stands on a rising ground, and commands a very good prospect of the park, &c.

A COMPEND-

A

Compendious Gazetteer:

OR AN

ALPHABETICAL DESCRIPTION,

OF THE

TOWNS, VILLAGES, VILLAS

AND REMARKABLE PLACES,

WITHIN XIV. MILES OF WINDSOR.

(ILLUSTRATED WITH A MAP)

Printed for C. KNIGHT, Windsor.



COMPENDIOUS GAZETTEER,

ANCHORWICK three miles from *Windfor*, and two from *Staines*, was formerly a nunnery, and for many years belonging to the *Harcourt* family. It was also many years the summer residence of the late *Harcourt Powell*, Esq. and is now the seat of *Thomas Bates Rous*, Esq. The house is ancient, but large, and beautifully situated on the banks of the *Thames*. Opposite is *Runnymede*, in which *Magna Charta* was signed. *Sir John Denham*, in his beautiful Poem of *Cooper's Hill*, which *Hill* is adjoining to *Runnymede*, has the following elegant lines :

*Here was that charter seal'd, wherein the crown
All marks of arbitrary pow'r laid down ;
Tyrant and slave, those names of hate and fear,
The happier stile of prince and subject bear ;
Happy, when both to the same centre move,
When kings give liberty, and subjects love.*

ASHFORD a village near *Staines* in *Middlesex*, adorned with the seats of the earl of *Kinnoul*, and the duke *Argyle*.

ASCOT PLACE, is agreeably situated near *Winkfield*; it is a modern well built edifice, and was erected by the late *Andrew Lindegreen* Esq. but since the demise of that gentleman, it has remained unoccupied.

BAILEYS, between *Slough*, and *Salt Hill*, the agreeable seat of the right hon. the lord *Godolphin*.

BILLINGBEAR. situated in *Windfor Forest*, about nine miles from *Windfor*, the seat of — *Neville*, Esq. At a small distance from hence is *Brick Bridge*, which

which has nothing remarkable in itself; but on account of the agreeable variety of woods and plains around it, the royal chace is frequently begun here.

BEAVER PARK, near *Sunninghill*, the estate of *Josiah Cruchley Esq.* who has a delightful seat there.

BEACONSFIELD, a small town in *Buckinghamshire*, ten miles from *Windsor*, and 24 from *London*, in the road to *Oxford*. It has several good inns, and is remarkable for being the birth place of *Mr. Waller*, the celebrated poet, who had an estate, and a handsome seat there, which is still in possession of his descendant. There is a fine monument erected in the church yard to his memory, with an inscription by *Mr. Rymer*, which is to be seen in every edition of his works. Its market is on Thursday, and it has two fairs.

BINFIELD, a rectory in the deanery of *Reading*, a pleasant village on the side of the forest, about nine miles from *Windsor*, the principal seats are *Mr. Pitt's* and *Mr. Elliot's* the last mentioned is extremely neat and elegant.

BOTLEYS, near *Chertsey*, in *Surry*, a very elegant new built villa, belonging to *Sir Joseph Mawbey*, representative in the present parliament for that county.

BRAY, a vicarage in the gift of the bishop of *Oxford*, and is an hundred of itself; it is five miles from *Windsor*, and one from *Maidenhead*, of which it is the mother church: It has an hospital, founded in 1627, by *William Goddard Esq.* for forty poor persons, who are each allowed a house to live in, and eight shillings per month. At *Braywick* are the seats of lord viscount *Dillon*, *Peter Delme Esq.* and other gentlemen of fortune.

BRITWELL HOUSE, near *Burnham*, formerly the seat of *Crayle Crayle Esq.* late of *Mr. Loraine Smith*, and now of the Right honorable Lady *Ravensworth*.

BULSTRODE, eight miles from *Windsor*, in the road to *Amer sham*, and twenty four from *London*, the seat of the dutchess dowager of *Portland*. It is a large,
noble,

noble, and commodious house, containing very fine apartments, and some very good pictures. It is finely situated in a pleasant park, which is peculiarly fortunate in situation, by means of contrast. The country adjoining is very flat, not well cultivated, and has few of those elegant varieties which are pleasing to the traveller; but this happy spot, which her grace has chosen for her park, does not contain a level acre: It is composed of perpetual swells and slopes, set off by scattered plantations, disposed in the justest taste. The extent is very great, and on the whole, it is one of the finest parks to be seen. The road to *Beaconsfield* goes close to the park gate.

BURNHAM, a large village in *Buckinghamshire*, four miles from *Eton*, has three annual fairs, and formerly, at about a mile from the village, was a nunnery, built in 1228, by *Richard*, son of King *John*, and brother of *Henry III.* part of the building is now a farm house, known by the name of *Burnham Abbey*. about a mile from this vilage, is *East Burnham*, where *C. Eyre Esq.* has a very agreeable seat.

BUSHY-PARK, adjoining to *Hampton-Court*, and belonging to the crown. It is a handsome park, well stocked with deer, and contains a large commodious lodge. Lady North is the present ranger.

CHERTSEY, a town in *Surry*, eight miles from *Windsor*, and twenty from *London*, on the banks of the *Thames*, over which a handsome stone bridge is now erecting. At this place *Julius Cæsar* crossed the *Thames*, when he first attempted the conquest of *Britain*. It has a market on Wednesday, and four annual fairs.

CLEWER, the adjoining parish to *Windsor*, which has nothing very remarkable in it, except that the seat of Mr. *Payne*, is a well built edifice, with a pleasant, well disposed garden belonging to it; the parsonage house, the residence of *Major Haynes*, is also an agreeable recess.

CLIF-

CLIFDEN-HOUSE, seven miles from *Windsor*, and one from *Taploe*, in the county of *Bucks*, is a noble and beautiful seat, belonging to the earl of *Inchiquin* and was formerly the summer residence of *Frederick*, late prince of *Wales*. It was built by the duke of *Buckingham*, in the reign of *Charles II.* and came by marriage of the heirs of that family, to the earl of *Orkney*, who greatly improved it, as did also the late prince of *Wales*; so that wherever the eye is turned, the sight is struck with agreeable avenues, parterres, and beautiful lawns, with an extensive view of the *Thames*, and a fine well-cultivated country on its banks. The house is a stately edifice, and the rooms are spacious and noble. The stair case is elegantly painted, and in the hall are some excellent portraits, of the earls of *Orkney*, by the most eminent masters. In the drawing-room is an original whole length of *Queen Anne*, for which lady *Orkney* is said to have refused a thousand guineas. The tapestry represents the battles of the great duke of *Marlborough*, in which Lord *Orkney* had no small share.

COLNBROOK, five miles from *Windsor*, and seventeen from *London*, situated on the banks of the river *Colne*, over which it has a bridge. One part of the town is in *Middlesex*, and the other in *Buckinghamshire*. Here is a charity school, and an ancient chapel, said to have been founded by *Edward III.*

COOPER'S HILL, in the neighbourhood of *Englefield Green*, the house of Mr. *Smith*, here is an elegant structure. The situation has long been celebrated by Sir *John Denham*, in his excellent poem of that name.

COOKHAM, a small, but well inhabited village, pleasantly situated on the banks of the *Thames* about three miles to the north of *Maidenhead*, is a vicarage in the deanery of *Reading*; it commands a luxuriant prospect of the counties of *Oxford* and *Buckingham*, and a delightful view of the magnificent seats of *Hedfor* and *Clifden*. About half a mile from hence is *White Place*, the seat of the Reverend Mr. *Leycester*.

CRANBOURN-LODGE, a fine house near *Winkfield Plain*, three miles from *Windsor*. It was built by the late earl of *Ranelagh*, and is occupied now by his royal highness the duke of *Gloucester* as lord Warden of *Windsor Forest*. It is a pleasant situation, having an extensive prospect over a fine plain, that affords a beautiful landscape. The lodge is large, and well built; and in a spacious room are painted, and regularly ranged, in large panels, the military dresses of the different corps in the *European* armies.

CRANFORD, a village on the north-west side of *Hounslow*. It has a charity-school, and a bridge over the river *Crane*, about nine miles from *Windsor*, and here the earl of *Berkley* has a seat.

DATCHET, is a pleasant village, opposite the east side of *Windsor* little park; it has the conveniency of a bridge, built over the *Thames* by *Queen Anne*. The honourable Mrs. *Needham* has here a very handsome house and gardens; as have lady *Gibbons*,—*Haddock Esq.* and several other gentlemen of fortune.

DITTON-PARK, in the parish of *Datchet*, the seat of the earl of *Beaulieu*, is an ancient and venerable mansion, erected by Sir *Ralph Winwood*, secretary of state to King *James I.* It afterwards fell to the noble family of *Montagu*; and, on the decease of the late duke, it came to her grace the dutchess of *Manchester*, the eldest daughter of that family, who married the present earl of *Beaulieu*. The seat is erected in the form of a castle, in the midst of a pleasant park well planted with timber, and is encompassed by a large moat. The apartments are spacious, and finely painted; and in the picture gallery is a good collection of paintings, many of them by the first masters.

DAWLEY, between *Hounslow* and *Uxbridge*, and about eight miles from *Windsor*, is a handsome seat, which lately belonged to lord *Paget*.

DAWNEY-COURT, near *Eton-wick*, the seat of Sir *Charles Palmer*, bart. of the family of *Roger Palmer*, earl of *Castlemain*, who was sent by *James II.* on the costly embassy to *Rome*, in 1687.

ETON

ETON, is situated in *Buckinghamshire*, and by means of a wooden bridge over the *Thames*, is in a manner joined to *Windsor*. This village is pleasantly situated on the banks of the river, in a delightful valley, and healthy soil, and has been a long time famous for its royal college and school, founded by King *Henry VI.* in the year 1440, for the education of seventy youths in classical learning; from this foundation they are sent to *King's Colledge Cambridge*, founded also by the same prince, where they are amply provided for, and at the expiration of three years, claim the fellowship of that college. Here likewise are educated great numbers of the nobility and young men of the most distinguished families in the kingdom, this royal foundation being one of the most celebrated seminaries for classical learning in his majesty's dominions. The college consists of two neat quadrangles, one appropriated to the school, and the lodgings of the masters and scholars, in the midst of which is a handsome bronze statue of the royal founder, standing on a marble pedestal, erected at the expence of the late provost, Dr. *Godolphin*, dean of *St. Pauls*. On the south side of this square is the college chapel, a plain regular stone building, remarkable only for its elegant simplicity. In the other quadrangle are the apartments of the provost and fellows. On the south side of the inner court of this last quadrangle, is the college-library, which is one of the finest in *England*, with respect to the neatness of the room, and the choice collection of the most valuable editions of the best authors. This library has been lately much improved by the donations of Dr. *Waddington*, bishop of *Chichester*; Dr. *Godolphin*, late provost; the Rev. Mr. *Reynolds*, *Nicholas Mann*, Esq. master of the charter-house, and other gentlemen of distinguished taste and learning; among whom we ought not to omit the late *Richard Topham*, Esq. of *Windsor*, whose fine collection of books and drawings, made from the originals at *Rome*, and other parts of *Italy*, was presented

presented to the college by his executors, lord chief justice *Reeves*, and Dr. *Mead*. The late Rev: Mr. *Hetherington*, some time fellow of this college, on quitting his fellowship, presented to the library many elegant and capital books; and besides the above, and other distinguished marks of his generosity to the college, he built, at his sole expence, a neat chapel in the middle of the town, for the better accommodation of the inhabitants.

EGHAM, a neat and populous village in Surrey, situated near *Runnymede*; four miles from *Windsor*, and eighteen from *London*. Here are several good inns, a noble charity-school, and alms-houses, built and endowed by Sir *John Denham*, surveyor of the works to King *Charles II.* for five poor old women, each of whom has an orchard. The parsonage-house was formerly the seat of Sir *John Denham*, who rebuilt it and who took very great delight in this place. It has one annual fair, September 19, and horse-races in the beginning of the same month.

EMBER COURT, near *Eslier*, in Surrey, formerly the seat of *Arthur Onslow*, Esq. and afterwards of the archbishop of *Canterbury*.

ENGLEFIELD GREEN, a little to the north of *Cooper's Hill*, is a pleasant village, and genteel neighbourhood. The houses of captain *Towrey*, and *Felton Hervey*, Esq. are neat and elegant structures, and have almost every advantage of situation.

ESHER, a village in Surrey, situated near *Walton* upon *Thames*, and *Hampton Court*, of which last it affords a fine prospect, as well as of the other parts of *Middlesex*. A little to the south-West of the village is *Esher-Place*, the seat of the late *Henry Pelham*, Esq. The house is a gothic structure, and was originally built by cardinal *Woolsey*; but the late Mr. *Pelham*, rebuilt the whole, except the two towers in the middle of the house, which are the same as belonged to the old building, and the whole is rebuilt in the same style of architecture as it was before. The grand

floor of the house is elegantly finished, and consists of six rooms; in many of them are some excellent portraits; the gardens and groves are most beautiful and rural. Near adjoining is *Claremont*, the superb and elegant villa of lord *Clive*. The park in which it is situated, is distinguished by its noble woods, lawns, walks, mounts, prospects, &c. The summer-house, called the *Belvidere*, at about a mile's distance from the house, on that side of the park next *Esher*, affords a very beautiful and extensive view of the country for many miles round.

FARNHAM ROYAL, a village in *Buckinghamshire*, four miles from *Windfor*, and five from *Maidenhead*. The owner of this manor formerly held it by service of fitting the king's right hand with a glove on the coronation day, and supporting his left arm while he held the sceptre.

FIVEFIELD, is a small village about four miles from *Windfor*, a little on the left of the road to *Hollyport*.

FROGMORE, near *Windfor*, formerly the seat of the late dutchess dowager of *Northumberland*, and lately of Sir *Edward Walpole*, but now of the honorable Mrs. *Ann Egerton*.

GERRARDS-CROSS, a village in *Buckinghamshire*, between *Uxbridge* and *Beaconsfield*. Here is a charity school, built and endowed by the late duke of *Portland*, for 20 boys and 15 girls, who are taught and cloathed, and two of the children put out apprentices every year. Near this place is a fine seat of the dutchess dowager of *Portland's*. See *Bulstrode*.

GREGORY's, near *Beaconsfield*, the elegant seat of the right honorable *Edmund Burke*, which contains many excellent pictures, marbles, &c. It is built on the same plan, (but on a smaller scale) as the queen's palace, to which its principal front bears a strong resemblance. Here is another elegant house, built by the late Mr. *Dupre*.

GUNNERSBURY HOUSE, near *Ealing*, the residence of the princess *Amelia*, is a noble and elegant structure

structure, built by *Inigo Jones*. It is situated on a rising ground; and the approach to it from the garden is remarkably fine. The loggia has a beautiful appearance at a distance, and commands a fine prospect of the county of *Surry*; of the river *Thames*, and of all the meadows on its banks for some miles, and in clear weather, of even the city of *London*.

HALL-PLACE, the seat of *Sir William East*, near *Bear Hill*, on the borders of *Maidenhead Thicket*, four miles from *Maidenhead*, and about a mile on the left of the road to *Henley*.

HARROW on the HILL is situated in *Middlesex*, fifteen miles N. W. from *London*, on the highest hill in the county, on the summit of which stands the church, which has a very high spire, and which is plainly seen from the terrace of *Windfor* castle. This parish is famous for a free-school founded by *Mr. John Lyons*, in the reign of *Queen Elizabeth*.

HAM-HOUSE, near *Richmond* in *Surry*, the seat of the earl of *Dysart*, is pleasantly situated on the banks of the *Thames*, and surrounded by those beautiful walks called *Ham walks*, so much admired, so generally known, and which have been so often celebrated by the *British* poets.

HAREFIELD, a village in *Middlesex*, near the river *Colne*, between *Rickmansworth* and *Uxbridge*, about twenty miles from *London*. In this neighbourhood are several agreeable villas, particularly *Harefield-Place* formerly the seat of *Sir Roger Newdigate*, Bart.

HARLEYFORD-PLACE, the elegant villa of *William Clayton*, Esq. representative in the present parliament for *Marlow*; from which place it is situated about two miles, and five from *Henley*.

HAWTHORN-HILL, on the west side of *Bray-Wood*; the house and gardens of *Mr. Hercy* are pleasantly situated on the brow of the hill, and command an extensive view over *Oxfordshire* and *Buckinghamshire*.

HEDSOR, near *Chiefden*, the seat of lord *Boston*, is in a delightful situation, and possesses beauties sufficient to attract the visits of strangers, especially the gardens and park, with the woods adjoining, which are exceedingly picturesque and romantic. The house is a very noble edifice, and was, not long since, completed and fitted up in all the elegance of modern taste.

HENLEY, upon *Thames*, thirty-five miles from *London*, and fifteen from *Windsor*, is pleasantly situated on the west side of the river, which is navigable to it by barges. It is a corporation governed by a mayor, burgesses, and other officers, and is supposed to be the most ancient town in *Oxfordshire*. The buildings are in general good, and here are two free-schools, one a grammar-school, founded and endowed by King *James I.* and the other, called the Blue-Coat school, founded by the lady *Elizabeth Periam*, for teaching and cloathing poor children. Here is also an alms-house, founded by Dr. *Longland*, bishop of *Lincoln*; and a wooden bridge over the *Thames* near which a handsome one is now erecting with stone. The greater part of the inhabitants of this town are maltsters, mealmen, and bargemen, who enrich themselves and the neighbourhood, by sending corn, malt, and wood to *London*. *Park Place*, the seat of general *Conway*, on the opposite side of the river, is in a most delightful situation, and the spectator is there at a loss which to admire most, the beauties of nature, or the decorations of art.

HEYWOOD LODGE, a noble square brick built mansion, situated between *Bray-wick*, and *Maidenhead Thicket*, the seat of Mrs. *Sawyer*.

HILLINGTON, the name of two villages in *Middlesex*, situated near each other, at a small distance from *Uxbridge*, and distinguished by the epithets Great and Little. The church of Great *Hillington* is a vicarage, to which the town of *Uxbridge* is a hamlet; and in the church-yard is a remarkable high yew-tree,
which

which by the parish books appears to be above 200 years old; and here *Meinhardt*, late duke of *Schomberg*, had a seat, as had Mr. *Chetwynd* one at *Little Hillington*.

HITCHAM is situated in a valley, between *Burnham* and *Taploe*; it was formerly the summer-residence of that learned physician, Dr. *Freind*, to whose family it at present belongs. The house and gardens are rather neat than elegant, and though, from their flat situation, they command no great prospect, they possess a pleasing tranquility, capable of forming the most delicious contrast to the noisy and varied scene of the capital. In the great hall are several good portraits, among which is an original whole length of the late Queen *Caroline*, which that princess presented to Dr. *Freind*; most of the other apartments are also furnished with paintings, some of them by the best masters. A catalogue of them may be seen at the house.

HOLLYPORT, a pleasant village near *Braywick*, and about five miles from *Windsor*, where the hon. Mrs. *Crew* has an elegant seat; as have — *Lisle*, Esq. Miss *Reeves*, and several other persons of fortune.

HOUNSLOW, ten miles west of *London*, in the road to *Windsor*; there are here a chapel and a charity-school. The weekly market is on *Thursday*, and it has two annual fairs. The town belongs to two parishes, the north side of the street to *Heston*, and the south to *Isleworth*. In this place was formerly a convent of mendicant friars, who by their institution were to beg alms for the ransom of captives taken by the Infidels. On its dissolution by King *Henry VIII.* that prince gave it to lord *Windsor*, and it was afterwards purchased by Mr. *Auditor Roan*.

HURLEY is a vicarage in the deanery of *Reading*, lying on the banks of the *Thames*, a little to the north of *Maidenhead Thicket*. It is remarkable for having been the seat and lordship of the noble family of *Lovelace*, now extinct. Here was formerly a college of *Benedictine Monks*, dedicated to *St. Mary*, and given

given to the Abby of *Westminster*, by *Jeffrey de Mandevil*. This estate was decreed by the high Court of Chancery to be sold, to pay off the debts contracted by Sir *John Lovelace*, an active zealot in the reign of *James II.* and was purchased by *Vincent Oakley*, for the sum of 4100*l.* It is now the seat of — *Wilcox*, Esq.

ISLEWORTH, or *Thistleworth*, a village in *Middlesex*, pleasantly situated on the river *Thames*, opposite to *Richmond*. Here are two charity schools, and in its neighbourhood are the seats of several persons of distinction.

IVER, a considerable village, seven miles from *Windsor*, in the road to *Uxbridge*; here are seats of Mr. *Plant*, Mr. *Shergold* and of several other gentlemen.

KENTON PARK, four miles from *Hampton-Court*, in the road to *Windsor*, is the agreeable seat of *Philip Musgrave*, Esq.

KINGSTON-UPON-THAMES, a town in *Surrey*, twelve miles from *London*, and sixteen from *Windsor*. It received its name from it's having been the residence of several of our *Saxon* kings, some of whom were crowned on a stage in the market-place. It is a populous and well built place, and in the reigns of *Edward* the second and third, sent members to parliament. Here is a spacious church with ten bells, in which are the pictures of the *Saxon* kings who were crowned here, and also that of King *John*, who gave the inhabitants of this town their first charter. Here is also a wooden bridge of twenty arches over the *Thames*; a free-school, erected and endowed by Queen *Elizabeth*; an alms-house, built in 1670, by Alderman *Clive*, for six men, and as many women, and endowed with land, to the value of 80*l.* a year; also a charity-school for thirty boys, who are all clothed. The lent-affizes for this county are generally held here; and there is a gallery on the top of the hill that overlooks the town. A house called *Hircomb's Place*, in this town, was the seat of the famous

famous *Richard Nevil*, earl of *Warwick*, furnamed the *King-maker*. Here is a market on Saturday, for corn, in which, and other articles, the town carries on a considerable trade; it also has three annual fairs.

LALEHAM, a pleasant village on the banks of the *Thames*, near *Stains*, where there is a seat belonging to the *Earl of Lonsdale*.

LANGLEY, a pleasant village about four miles north-east of *Windsor*, it consists of three districts, called *Westmore Green*, *Horsemare Green*, and *Southern*, or *Middle Green*. In the last mentioned are several neat and elegant houses, particularly one built by the late lord *Granard*, now the seat of——*Pepys*, Esq.

A little to the north of the village is *Langley Park*, wherein is an elegant mansion, with commodious offices, built by the late duke of *Marlborough*; it is now the summer residence of *Henry Drummond*, Esq. In the front of the house is a beautiful lawn and canal, and on a rising ground in the park, is a Banqueting-House, which commands a pleasing prospect of *Windsor*, *Eton College*, &c.

LATIMERS, a hamlet, with a chapel of ease to *Chesham*, in *Bucks*, receives its name from its ancient lords. In this hamlet lived Sir *Edwin Sands*, whose daughter having four sons and nine daughters, by her husband *Thomas Temple*, ancestor of the present earl *Temple*, lived to see 700 descended from her, and died in 1636. The ancient seat of the *Cavendish* family was here: which park and seat are now the property of lord *George Henry Cavendish*, brother to the present duke of *Devonshire*.

LAWRENCE WALTHAM, near *Shottesbrooke*, is a vicarage, in the deanery of *Reading*, a place of great antiquity, as appears by several *Roman* coins frequently cast up in plowing; and from the vast number of bricks and ruins discovered here, there seems to have been once a considerable fort.

LITTLETON, a village near *Laleham* in *Middlesex*. Here is a handsome house belonging to *Thomas Wood*, Esq. late member for *Middlesex*.

LONG-

LONGFORD, a small scattered hamlet, seven miles from *Windfor*, and fifteen from *London*, where there is a quakers meeting. It is watered by two rivers, and is much frequented by the lovers of angling.

MAIDENHEAD, a town in *Berkshire*, situated on the banks of the *Thames*, about twenty six-miles and a half from *London*, and six from *Windfor*. It stands in two parishes, *Cookham* and *Bray*, and was raised out of obscurity by a bridge being built over the *Thames*, at this place, which brought hither the great north-west road, that used to cross the *Thames*, at a place called *Babham End*, about two miles to the north, where there was a ferry. The bridge was formerly a wooden one, and the crown used to allow three trees a year out of *Windfor Forest* towards repairing it; but this about ten years ago was taken down, and a handsome stone one erected, which is universally admired for its excellent architecture. This town was first incorporated by *Edward III.* and had several privileges conferred on it by succeeding princes. King *James II.* granted them a new charter, and incorporated them by the name of the mayor and aldermen, with liberty to choose a high steward and a steward; so that their present constitution consists of a high steward, a mayor, a steward, and ten aldermen; out of these last mentioned they elect annually two bridgemasters. They have a market on *Wenefday*, and three annual fairs. Here is a chapel dedicated to *St. Thomas* the Apostle, and *St. Mary Magdalen*; a neat town-hall, lately erected, and a goal for debtors and felons; also an alms-house for eight poor men and their wives, founded in 1659, by *James Smith*, Esq. citizen and salter, of *London*. *Penyston Portlock Powney*, Esq. member for *Windfor*. has an elegant seat here, called *Jve's Place*, and the house lately erected by *James Payne*, Esq. is a handsome modern built edifice.

MARBLE-HALL, the delightful villa of the earl of *Buckinghamshire*, at *Twickenham*. It is properly called *Marble-Hill*, for such it resembles, in a fine green

green lawn, open to the river *Thames*, and adorned on each side with a beautiful grove of hore-chefnut-trees. The house is white as snow, a small building without wings, but of a most pleasing appearance. The garden is very pleasant, and has a beautiful grotto, to which you are conducted by a winding alley of flowering shrubs.

MONKEY-ISLAND, in the river *Thames*, between *Wateroakley* and *Bray*. On this island is a small neat house, with convenient offices, built by the late duke of *Marlborough*. On the ceiling and cornice of the room, called *Monkey-hall*, are curiously painted a variety of such flowers as usually grow by the water-side. Here are also represented several Monkeys in human characters. Some are represented as taking the diversion of fishing, others shooting, and one sitting in a boat smoking, while a female rows him over the river. The inside of the saloon in the temple is enriched with stucco modeling, representing mermaids, dolphins, sea-lions, and a variety of fish and shells, all superbly gilt. This temple is situated in a beautiful lawn, surrounded by the *Thames*, on which are placed the figures of *Harlequin*, *Columbine*, *Pantaloon*, &c.

MARLOW, a borough-town in *Buckinghamshire*, thirty one miles from *London*, and twelve from *Windsor*. It is a considerable town, with a bridge over the *Thames*, not far from the place where it receives the *Wycombe* river, and has a handsome church and town-hall. There are several corn and paper-mills in its neighbourhood, particularly on the little river *Loddon*; and also three remarkable mills, called the *Temple Mills*, or the *brass mills*, for making thimbles, and another for pressing oil from rape and flax-seed.

MOOR-PARK, near *Rickmansworth*, in *Hartfordshire*, late the seat of lord *Anson*, but now of Sir *Thomas Dundas*, Bart. The park is spacious, and very beautiful, whether we consider it within itself, or with regard to the fine and extensive prospects from it. The house was originally built by cardinal *Woolsey*,

Woolsey, and, passing through many hands, was afterwards in the possession of the duke of *Monmouth*. Then it came into the hands of Mr. *Styles*, who enlarged, repaired, and beautified it, under the direction of Sir *James Thornhill*. It stands on a hill, not quite on the summit. It is of stone, of the *Corinthian* order; and if not in the highest style of architecture, is yet very noble. The south or principal front has a portico and pediment of four columns. The offices are joined to the house by a beautiful circular colonnade of the *Ionic* order, which terminates very elegantly with domes on each side their entrance.

NEW LODGE, the agreeable seat of general *Hodgson*, situated on a delightful plain in *Windsor Forest*, four miles from *Windsor*, and one from *Winkfield*, commanding a most extensive and pleasing prospect over the adjacent country.

OATLANDS, adjoining to *Weybridge* in *Surry*, is the seat of the duke of *Newcastle*. The park is about four miles round. The house is situated about the middle of the terrace, whose majestic grandeur, and the beautiful landscape which it commands, words cannot describe, nor the pencil delineate, so as to give an adequate idea of its fine scene. The serpentine river which you look down upon from the terrace, though artificial, appears as beautiful as it could do were it natural; and a stranger who did not know the place, would conclude it to be the *Thames*, in which opinion he would be confirmed by the view of *Walton* bridge over that river, which by a happy contrivance, is made to look like a bridge over the serpentine river, and gives a most happy finish to this beautiful prospect.

OSTERLEY HOUSE, the seat of the late *Robert Child*, Esq. It is situated about two miles to the north west of *Brentford*, and is a large, noble, and ancient mansion, built in the reign of Queen *Elizabeth*, but was improved by the late possessor, with all the elegance of modern art. The apartments are fitted up
with

with great taste and splendor, and the gallery is one of the most highly decorated rooms to be seen any where. The surrounding park is extensive, finely planted, and well watered, which adds much to the beauty and grandeur of the place. Here is likewise one of the completest menageries in *England*. It was formerly Sir *H. Gresham's*.

OLD WINDSOR is a small village on the banks of the *Thames*, about two miles from *New Windsor*. It is a vicarage in the hundred of *Ripplemore*, in the deanery of *Reading*, and was anciently a place of considerable note, and the residence of several of our *Saxon* monarchs; but after the building of the castle on the adjacent hill by *William the Conqueror*, as mentioned in the second chapter of the *Windsor Guide*, it gradually sunk into decay, till it had little to boast of except its antiquity. The present village is not populous, but a very pleasant and genteel neighbourhood, consisting chiefly of gentlemen's seats. The church is but small, and not very distinguishable for having many eminent personages interred in it. The *Powney* family is the principal. The manor house, which belongs to *Penyston Powney, Esq.* of *Maidenhead*, is an elegant modern built mansion, pleasantly situated on the banks of the river, with extensive gardens, and was lately the seat of lady *Holland*. Contiguous to this is the parsonage, which is not very elegant, but an agreeable rural retreat. Close adjoining is a neat *Gothic* structure, the summer residence of lady dowager *Onslow*, which in the time of its late possessor, *Richard Bateman, Esq.* was enriched with a variety of antiques, and the whole house and gardens furnished and disposed in the most romantic style. Passing by the seat of *Modigliane, Esq.* the next is *Pelling-Place*, the seat of *Francis Pigott, Esq.* a newly erected building, with extensive and well disposed pleasure-grounds and gardens. Farther on the brow of the hill, towards *Bishopsgate*, is the agreeable seat of *Mr. Hammersley*, called *Woodside*, from its vicinity to
Windsor

Windfor Park, which terminates the view to the north-west; the house is very commodious, and has a neat and elegant appearance, from the offices being detached from it. A little to the south of this is *Beaumont Lodge*, formerly the seat of his royal highness the duke of *Cumberland*, and now of *Thomas Watts, Esq.* This is a most delightful villa, and the gardens are laid out with great taste and judgment: Next to this is the seat of lord *Walsingham*, which possesses many beauties in common with those we have already mentioned.

PAINSHILL, near *Cobham* in *Surry*, late the seat of the hon. *Charles Hamilton*, but now of *Benjamin Bond Hopkins, Esq.* The happy situation, elegant structure, and judicious form of this building; the flourishing state, uncommon diversity, and contrasted groupage of the trees, and the contrivance of the water, cannot fail to awaken the most pleasing sensations of pleasure and admiration of every beholder of taste and sensibility.

PERCY LODGE, between *Colnbrock* and *Langley*, was formerly the seat of the dutchess dowager of *Somerset*, and is now the residence of Sir *John Coghill*. It is a handsome house, surrounded with fine evergreens, lawns, and water, but from its flat situation, the view from it is very confined.

RICKMANSWORTH, a town in *Hertfordshire*, twenty-two miles from *London*, is situated in a low moorish soil, on the borders of *Buckinghamshire*, near the river *Colne*; on the opposite side of which is *Moor Park*. It has a market on Saturdays, and is governed by a constable and two head-boroughs. The several mills on the streams near this town, cause a great quantity of wheat to be brought to it. Here is a charity-school for twenty boys and ten girls, with an alms-house for five widows, and another for four: In the neighbourhood is a warren-hill, where the sound of the trumpet is repeated twelve times by the echo.

SHEPPER-

SHEPPERTON, a village in *Middlesex*, is situate on the river *Thames*, between *Walton* bridge and *Stains*. It is much resorted to by the lovers of fishing. At a small distance from it, part of a *Roman* camp is still visible.

SHOTTESBROOK, a small village, situated in a fertile valley, on the side of the forest, about nine miles from *Windsor*, and four from *Maidenhead*. The seat of col. *Vanfittart*, here, is a noble modern built mansion, with an extensive park, and beautiful gardens.

SION HOUSE, one of the seats of his grace the duke of *Northumberland*, stands upon the banks of the *Thames*, between *Brentford* and *Isleworth*, in the county of *Middlesex*, and opposite the king's gardens at *Richmond*. It is called *Sion*, from a monastery of the same name, which was founded by *Henry V.* in 1414. The present edifice is built on the same spot where the church belonging to the monastery formerly stood, and was begun about the year 1547, by the duke of *Somerſet*, protector, and uncle to *Edward VI.* It is a very large, venerable, and majestic structure, built of white stone, in the form of a hollow square; so that it has four external and four internal fronts, the latter of which surround a square court in the middle. The roof is flat, covered with lead, and surrounded with indented battlements; like the walls of a fortified city. Upon every one of the four outward angles of the roof, there is a square turret, flat roofed, and embattled like the other parts of the building. The house is three stories high, and the east front, which faces the *Thames* is supported by arches, forming a fine piazza. After the attainder of the duke of *Somerſet*, in 1552, this house reverting to the crown, was given to the duke of *Northumberland*; whereupon it then became the residence of his son, the lord *Guildford*, and his unfortunate daughter in law, the lady *Jane Grey*. The duke being beheaded, August 22; 1553; *Sion-House* was once more confiscated to the crown.

crown. Three years after this, Queen *Mary*, restored it to the Bridgettines; and it remained in their possession until the society was expelled by Queen *Elizabeth*, in the first year of her reign. Some years after this second dissolution, which *Sion* had undergone as a monastery, it was granted by a long term to *Henry*, earl of *Northumberland*, who, in consideration of his eminent services to the government, was permitted to enjoy it, by paying a very small rent as an acknowledgment, and even that when offered, was generally remitted. King *James I.* considered his lordship no longer as a tenant, but gave *Sion* to him and his heirs for ever. Many improvements were made in his time; for it appears in one of his lordship's letters to the king in 1613, that he had laid out 9000*l.* in the house and gardens; which sum was probably expended in finishing them according to the protector's plan. His son *Algernon*, afterwards appointed lord high admiral of *England*, succeeded to the estate in November, 1632. He employed *Inigo Jones* to new face the inner court, to make many alterations in the apartments, and to finish the great hall in the manner in which it at present appears. May 30th 1682; *Charles*, duke of *Somerſet*, married the lady *Elizabeth Percy*, the only daughter and heiress of *Josceline*, earl of *Northumberland*, by which means *Sion*, and the immense estate of the *Percies*, became his grace's property. Upon the death of *Charles*, duke of *Somerſet*, December 2, 1748, *Algernon*, earl of *Hertford*, his only surviving son, succeeded to the title and vast estate, and soon after gave *Sion* to his daughter and son in law, the late dutchess, and present duke of *Northumberland*, to whose fine taste and liberality are owing the many and great improvements which have made the gardens at *Sion* so universally admired. These were at first laid out in a very grand and magnificent manner, by the protector *Somerſet*, but, in consequence of the taste that then prevailed, they deprived the lower apartments of almost every advantage of prospect which

which the fine situation of *Sion House* naturally affords. To make the necessary alterations, required nothing less than his graces's munificence. Accordingly the high triangular terrace, which the protector had raised at a great expence, was removed, the walls of the old garden were taken down, and the ground before the house levelled, and it now forms a fine lawn, extending from *Isleworth* to *Brentford*. By these means also a beautiful prospect is opened into the king's gardens at *Richmond*, as well as up and down the *Thames*. Having already exceeded the intended limits of this work, we are restrained from saying any more in our description of this elegant villa. We shall therefore only observe in general, that the apartments are spacious and some of them most magnificently furnished. The gardens are laid out with peculiar taste, and contain almost every foreign shrub, plant, or flower, that can be adopted by the soil of this climate.

St. LEONARD's HILL, a most delightful eminence in *Windfor Forest*, on the summit of which is a noble seat called *Gloucester Lodge*, being first built by the countess of *Waldegrave*, and greatly improved by his royal highness the duke of *Gloucester*, on his marriage with that lady. This elegant villa, together with the pleasure ground, lawns, and meadows, consisting of about seventy-five acres, were sold by auction, August 6, 1781, to Mr. *Mc. Namara*, for the sum of seven thousand one hundred guineas, of whom it has since been purchased by general *Harcourt*, for ten thousand pounds, who now resides there. The principal elevation of the building is regular, and the apartments are spacious and elegant. In the south front, adjoining the hall, is a *Gothic* room, called the *Salon*, where the plate glass in the compartments on one side, and the large convex mirrors on the other, reiterate the objects, and produce a most pleasing effect.

A little to the south, on the decline of the hill, is *Sophia* farm, formerly the seat of *Lillie Ainscombe*, Esq.

of whom it was purchased by the duke of *Gloucester*, to constitute an appendage or farm to the above mentioned lodge, from which it obtained its present name. The edifice is neat, and delightfully situated.

SLOUGH, a considerable thoroughfare on the *Bath* road, two miles from *Windsor*. One part of the village is in *Stoke* parish, and the other in *Upton*.

STAINES, a small town in *Middlesex*, situated on the *Thames*, sixteen miles three-quarters from *London*, and six from *Windsor*. It obtained its name from the *Saxon* word *Stana* or stone, because there anciently stood a boundary stone in this place, to denote the extent of the city of *London's* jurisdiction over the river. It has a bridge over the *Thames*, and is governed by two constables, and four headboroughs, appointed by his majesty's steward, on account of its being a lordship belonging to the crown. It has a market on Friday, and two annual fairs; one on May 11, for horses and cattle, and the other, September 19, for onions and toys.

STANWELL, a handsome village in *Middlesex*, about two miles north east of *Staines*, and three south east of *Colnbrook*. Here is a church with a very lofty spire, and a charity-school. In this parish is *Stanwell-Place*, lately the seat of Sir *William Gibbons*, Bart. son of the late Sir *John Gibbons*, Knight of the *Bath*. It is a flat situation, but commanding great plenty of wood and water, the gardens possess no inconsiderable beauties.

STOKE POGEIS, an extensive scattered village in *Buckinghamshire*, about four miles north of *Windsor*. Round the green are many good houses of persons of fortune; and here Sir *George Howard* has an elegant seat. A little to the north west of the green is *Stoke-House*, which, according to *Camden*, was probably built by *Henry* earl of *Huntingdon*; it is a noble *Gothic* edifice, with a large park, and gardens, and lately belonged to the lady *Cobham*, but on her demise, was purchased by *Thomas Penn*, Esq. one of the

the proprietors and governors of *Pensylvania*. Adjoining to the house is the parish church, and a neat hospital, the latter of which was originally built and endowed by *Edward*, lord *Hastings*, uncle to the above earl of *Huntingdon*, for the maintainance of twelve old and indigent persons of both sexes. The scite of this ancient hospital has of late been removed, and a new one built on an adjoining convenient spot, by the late Mr. *Penn*. At the west end of this village, is a neat seat belonging to captain *Salter*.

SUNBURY, a handsome village on the banks of the *Thames*, about two miles from *Hampton Court*. Here is an elegant mansion, built by the earl of *Pomfret*, now the seat of Mrs. *Chandler*; besides which here are several pleasant villas of the nobility and gentry.

SUNNING-HILL, is situate in a delightful part of *Windsor Forest*, near *Ascot Heath*, and has been long famous for its mineral waters, which in many cases are recommended by the faculty. On this account, as well as from the salubrity of the air, and its beautiful situation, many gentlemen of fortune have agreeable seats here, and others lodgings for the summer season. The *Wells* are neatly designed, and the gardens laid out with some degree of taste; and here were wont to be frequently held public breakfasts, and assemblies, but we are sorry to add, these meetings have of late been much lessened.

SWINLEY-LODGE, on the south-west side of *Sunning-Hill*, the residence of the master of the buck hounds. Here is always a number of deer kept for the royal chase, under his care and direction: He appoints the days of hunting, takes care of the forest deer, and his majesty's stag and buck hounds, and for this purpose has many inferior officers under him, who superintend the several parts of the forest, divided into different walks, or appointments.

SIPPENHAM, near *Salt Hill*, is a small Hamlet, in the parish of *Farnham*; the court house, is occupied by Mr. *Elwood*; at a small distance from which is the seat of *Jacob Bryant*, Esq. TWIC-

TWICKENHAM, a pleasant village in *Middlesex*, thirteen miles from *London*, situated on the *Thames*, between *Teddington* and *Isleworth*, and between two brooks that here fall into that river. The church, which is a modern edifice, rebuilt by the contribution of the inhabitants, is a fine *Doric* structure; and is remarkable for being the burial place of the celebrated Mr. *Pope* and his parents, to the memory of whom two monuments are erected, one by Mr. *Pope* himself, and the other by Dr. *Warburton*. Here is a charity-school for fifty boys, who are clothed and taught; and this delightful village is adorned with the seats of several persons of distinction, particularly on the banks of the river. The first in order as being at the upper end, is an elegant *Gothic* structure, called *Strawberry-Hill*, the seat of Mr. *Horace Walpole*. Adjoining is a beautiful house, late the earl of *Radnor's*, now in the possession of Mr. *Hindley*. The next of considerable note is the villa of the right honorable *Welbore Ellis*, formerly the residence of our celebrated poet, *Alexander Pope*, Esq. then Mrs. *Backwell's*; and the last on this beautiful bank, is Dr. *Battie's*, at present in the possession of Mr. *Paulet*. All these houses, besides several others on this delightful bank, enjoy a most pleasing prospect both up and down the river, perpetually enlivened with the west country navigation, and other moving pictures on the surface of this enchanting river. Below the church you have the fine seat of Mr. *Whitchurch*, that of the earl of *Stafford*, Mrs. *Pitt*, and at the entrance into the meadows, the elegant structure called *Marble Hall*, which as before observed, belongs to the earl of *Buckinghamshire*. Still farther down the stream, you have the small, but very pretty house of Mr. *Barlow*; the larger and more grand one of Mr. *Cambridge*; and the sweet retreat called *Twickenham Park*, the residence of the countess of *Montrath*. This brings you down to *Isleworth*, which, from the entrance into the meadows at the earl of *Buckinghamshire's*, is about a mile and

and a half on the banks of the river, opposite to *Ham Walks*, and *Richmond Hill*, and is one of the most beautiful walks in *England*. For a description of Mr. *Pope's* gardens and grotto, we beg leave to refer the reader to his letter to Mr. *Blount*, dated *Twickenham*, *June*, 2, 1725.

TAPLOE is pleasantly situated between *Maidenhead*, and *Burnham*, and enjoys a most delightful prospect over the country and the river *Thames*, which runs underneath. The manor house on the summit of the hill, is an ancient and noble building, and was the residence of the late earl of *Inchiquin*, during the life of his late royal highness the prince of *Wales*; but on his highness's death, his lordship removed to *Cliefden-House*, in the neighbourhood. The honorable and Rev. Mr. *Hamilton*, has a seat here, as have Mr. *Boyd*, and several other gentlemen of fortune.

UNDERCOMBE, near *Dawney*, the agreeable seat of the late *Thomas Eyre*, Esq. adjoining which is the ancient abbey of *Burnham*.

UPTON, a small scattered village, a little to the north east of *Eton*, is a rectory, in the deanery of *Burnham*, and the diocese of *Lincoln*.

UXBRIDGE, is a considerable town in *Middlesex*, nine miles from *Windfor*, and fifteen from *London*, in the road to *Oxford*. Though it is entirely independant, and governed by two bailiffs, two constables, and four headboroughs, it is only a hamlet to *Great Hillington*. The river *Coln* runs through it in two streams, full of trout, eels, and other fish; and over the main stream is a stone bridge that leads into *Buckinghamshire*. This place gives the title of earl to the noble family of *Paget*; and is famous for a treaty carried on here, between *Charles I.* and the parliament in the year 1644. The house used on the occasion is still standing, and is that opposite a millers, at the end of the town. It has a market on Thursday, and two annual fairs, on July 30, and September 29. Near
Uxbridge

Uxbridge are the remains of an ancient camp, which is supposed to be *British*.

WALTON, a village in *Surrey*, situated on the *Thames*, opposite to *Shepperton*, in *Middlesex*. Here is a very curious bridge, erected by the public spirited *Samuel Decker, Esq.* who lived in this town, and who, applying to parliament for that purpose, obtained, in the year 1747, an act to empower him to erect a bridge here, and this admirable structure was completed in August, 1750.

WATEROAKLEY, is pleasantly situated on the banks of the *Thames*, about three miles from *Windsor*; and two from *Bray*; *Down Place*, here, the summer residence of the duke of *Argyll*, is a modern well built mansion; it was formerly the seat of *Rich. Tonson, Esq.*

WEYBRIDGE, a village in *Surrey*, four miles south-west of *Hampton Court*, took its name from a bridge formerly erected there over the river *Wey*. About this village are several fine seats; particularly those of the duke of *Newcastle* (for a further account of which see *Oatlands*) and the earl of *Portmore*. The latter was beautified by the countess of *Dorchester*, in the reign of King *James II.* and has a fine walk of *Acacia*-trees; which when first planted were esteemed great curiosities.

WEXHAM GREEN, adjoining to *Stoke Green*; is the agreeable seat of *Mrs. Ford*, about half a mile from which is *Wexham Parsonage* the residence of — *Grosvenor, Esq.*

WINKFIELD, a pleasant village, five miles south-west of *Windsor*. It is a vicarage in the deanery of *Reading*; and hundred of *Ripplismore*.

WOKINGHAM, a large and handsome town in *Berkshire*, situated on an eminence in *Windsor Forrest*; thirty miles from *London*, and twelve from *Windsor*. It has a market on *Tuesdays*, and three annual fairs; viz. on the *Thursday* before *Shrove Tuesday*, *June 11*, *November 2*;



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BAPTIST, (*John*) the celebrated painter of Flowers, was born at *Lisse*, in 1635, and educated at *Antwerp* as a painter of history, which he soon changed for flowers, and herein excelled most of his contemporaries. Going to *Paris* in 1663, he was received into the academy with applause, and though his subjects were not thought elevated enough to admit him to a professorship, he was, in consideration of his merit, made a counsellor. He was employed at *Versailles*, *Trianon*, *Marly*, and *Meudon*; and painted in the *Hotel de Bretonvilliers*, and other houses at *Paris*. The duke of *Montague* brought him to *England*, where he was favourably received, and employed by several of the nobility. He died in *Pall-Mall*, in 1699.

B A S S A N, (*Giacomo*) was born in the *Marca Trevisana*, in the year 1510, and learnt the rudiments of painting of his father; he was afterwards a disciple of *Bonifacio*, at *Venice*, under whom, and by copying the works of *Titian* and *Parmegiano*, he acquired an happy proficiency in the art of colouring. On the death of his father he returned into the country, and applied himself wholly to the imitation of nature; and from his wife, children, and servants, took

took the ideas of most of his figures. His works are very numerous, all the stories of the Old and New Testament having been painted by him, besides a variety of other histories, and many excellent portraits. He was earnestly solicited to go over into the service of the *Emperor*, which he declined, preferring the quiet enjoyment of his cottage, with the study of painting, music, and books, to the dissipation of a court. He died in 1592, in the eighty second year of his age, leaving four sons, who all professed the art of painting.

BELCAMP, (*John Van.*) Of this artist we know little more than that he was reckoned a good copyist, in which capacity he was employed by *Vanderdort*, and is supposed to have died about the year 1653.

BOGDANI, (*James*) was born of a genteel family in *Hungary*. He was not brought up to the profession of painting, but made considerable progress in it by the force of his natural abilities. Fruit, flowers, and birds were what he most excelled in. He was a man of a fair character, and lived between forty and fifty years in *England*, where he acquired a considerable property, which he assigned over to his son, who was going to marry a reputed fortune, but who proved no fortune at all. The disappointment he experienced in his son's marriage, being succeeded by other misfortunes, poverty and sickness terminated his life, at his house in *Great-Queen-Street, Lincoln's-Inn-Fields*.

CANALLETTI, a Venetian, famous for his views of *Venice*, came to *England* in 1746, when he was about the age of fifty, by persuasion of his countryman *Amiconi*, and encouraged by having sold many of his performances to the English. He was then in good circum-

Circumstances, and it was said came to vest his money in the English Funds, he did not continue here above two years, not finding that encouragement he expected.

CARRACCI, (*Annibael*) was born at *Bologna*, in the year 1560, and was a disciple of his cousin, *Ludovico Carracci*. Being blessed with a retentive memory, he never failed to retain what he had once seen, so that at *Parma* he acquired the sweetness of *Corregio*; at *Venice* the coloring of *Titian*; and at *Rome*, the correctness of design, and beautiful forms of the antique. He died in 1609, in the 50th year of his age, and was buried agreeably to his dying request, in the same tomb with *Rafaëlle*, in the *Pantheon*, at *Rome*.

CLARET, (*William*) an imitator and copyist of *Sir Peter Lely*, died at his house in *Lincoln's-Inn Fields*, in 1706, and being a widower, made his house-keeper his heirs.

CLEEVE, (*Joas Van*) a native of *Antwerp*, of whom the following extract is taken from *Mr. Horace Walpole's Anecdotes of Painting*. "His coloring was good, and his figures fleshy and round: but before he arrived at the perfection he might have attained, his head was turned with vanity; a misfortune not uncommon to the profession, who being secluded from the world and seeing little but their own creation rising round them, grow intoxicated with the magic of their own performances." *Cleeve* came to *England* expecting great prices for his pictures from *King Philip*, who was making a collection, but unluckily some of the works of *Titian* arrived at the same time. *Cleeve* begged the recommendation of *Sir Antonio More*, his countryman; but *Philip* was

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too

too much charmed with the beauties of the *Venetian* master, and overlooked the labours of the *Fleming*. This neglect completed his frenzy, the storm of which first vented itself on Sir *Antonio*. At last the poor man grew quite frantic, painted his own cloaths, and spoiled his own pictures, 'till they were obliged to confine him, in which wretched condition he probably died.

CORREGGIO, of *Modena*, was a man of great natural abilities, but who possessed not the advantages of education; hence, though his figures, particularly his madonas, have a peculiar grace, and most of his pieces discover great judgment and taste in their heightening, and liveliness of colours, he is in general incorrect in his designs. His principal works are at *Modena* and *Parma*; at the latter he spent the greater part of his life in obscurity, working hard to maintain a numerous family, without receiving the encouragement due to his merit. His death, which happened in 1534, and in the fortieth year of his age, was occasioned by drinking some cold water, when he was over fatigued with carrying home some copper money, to the value of about sixty crowns, which he had received for one of his pieces.

DAHL, (*Michael*) a native of *Stockholm*, received the early part of his instructions from *Erstraem Klocke*, an esteemed artist in that country. At the age of twenty-two *Dahl* came to *England*, where he continued about a year, and then pursued his travels in search of improvement; he stayed near a year at *Paris*, and spent about three more in the principal cities in *Italy*. *Dahl* had the honour to paint the famous *Christina*, Queen of *Sweden*, who asked him as he worked at her picture, what he intended she should hold in her hand? He replied a fan. Her majesty,

majesty, whose ejaculations were rarely delicate, vented a gross one, and added, "a fan! give me a lion, that is fitter for the *Queen of Sweden*." In 1688 he returned to *England*, where he found Sir *Godfrey Kneller* rising to the head of the profession; but where *Dahl* had sufficient merit to distinguish himself as no mean competitor with Sir *Godfrey*. His coloring was good, and attempting nothing beyond portraits, he has left many valuable pictures, especially as he did not neglect every thing but the head, like *Kneller*, whose more universal talents, and his assuming presumption, carried away the croud from the modest and silent *Dahl*. Easy in his circumstances, and fortunate in his health, he lived greatly esteemed for his many amiable qualities, and dying october 26, 1743, in the 87th year of his age, was buried in *St. James's* church.

DANKERS, (*Henry*) of the *Hague*, was bred an engraver, but by the persuasion of his brother *John*, who was a painter of history, he discontinued his former occupation for the profession of landscape painting. Having studied some time in *Italy*, he came to *England*, and was countenanced by *Charles II.* and employed in drawing views of the royal palaces and sea ports of *England* and *Wales*. Being a roman catholic he left *England* in the time of the Popish Plot, and died soon after at *Amsterdam*.

DOBSON, (*William*) whom King *Charles* called the english *Tintoret*, was born in 1610, in *St. Andrew's* parish in *Holborn*; his family had been gentlemen of good rank at *St. Alban's*, but having fallen into decay, he was put apprentice to Sir *Robert Peake*, a painter and dealer in pictures. Under Sir *Robert*, & by the advantage of copying some pictures of *Titian* and *Vandyck*, *Dobson* profitted so much that

a picture he had drawn being exposed in the window of a shop on *Snow-Hill*, *Vandyck* passing by was struck with it, and enquiring for the author, found him at work in a poor garret, from whence he took him and recommended him to the king, who on the death of *Vandyck*, made him his serjeant painter. The declension of the king's affairs proved fatal to *Dobson*; he loved his pleasures, and not having had time to enrich himself, was envolved in debts, and thrown into prison, from whence he was delivered by Mr. *Vaughan*, of the *Exchequer*, whose picture he drew and thought it the best of his portraits. He enjoyed this release but a short time, dying at the age of thirty-six, and was buried at *St. Martin's*, October 28, 1646.

D O W, (*Gerard*) one of the most excellent painters of the seventeenth century, was born at *Leyden*, in 1613, and was a disciple of *Rembrant*.

D U R E R, (*Albert*) of *Nuremberg*, was born in 1471, and was a pupil of *Michael Walgemeith*. He was not only a celebrated painter, but an excellent sculptor, and was the first inventor of cutting in wood. He died in the year 1528.

F E T T I, (*Dominico*) was born at *Rome* in 1759. He was a pupil of *Ludovico Civali*, but chiefly imitated *Julio Romano*. His principal works are at *Rome*, *Mantua*, and at *Venice*, where he died of a debauch in the flower of his age, in 1624.

F R A N K S, (*Baptista*) a native of *Venice*, was esteemed an able painter, as to his designs, but his colouring is faint, and his manner dry. He died at *Venice* in 1561.

G A R R A R D

GARRARD, (*Marc*) the son of a painter of the same name, was born at *Bruges* in 1561, and practised landscapes, architecture, and portraits. He engraved, illuminated, and designed for glass painters. His etchings of *Æsop's* fables and views of *Venice*, were much esteemed. He came to *England* about the year 1580, and remained here 'till his death, which did not happen 'till 1635, having been painter to Queen *Elizabeth*, and *Anne* of *Denmark*. Garrard drew a procession of the Queen and Knights of the *Garter* in 1584, from which *Ashmole* took his plate for the history of that order.

GENTILECHI, (*Horatio*) a native of *Pisa* was a disciple of *Aurelio Lomi*, his half brother. After distinguishing himself at *Florence*, *Rome*, and *Genoa*, he went to *Savoy*, and from thence passing into *France*, was invited to *England* by *Charles I.* who gave him lodgings and a considerable salary, and employed him in his palaces, particularly at *Greenwich*, in painting ceilings. He made several attempts at portrait painting, but with little success, and after residing here about twelve years, died in the eighty fourth year of his age, and was buried under the altar in the chapel at *Somerset-House*.

GENTILECHI, (*Artimesea*) daughter of the abovementioned *Horatio*, was reckoned not inferior to her father in history, and excelled him in portraits. King *Charles* had several of her works. She drew some of the royal family, and many of the nobility, but the chief part of her life was spent at *Naples*, where she lived splendidly and was as famous for her amours as for her painting.

GIBSON, (*Richard*) was page to a lady at *Mortlake*, and placed by her with *Francesco Cleyne*,

to learn to draw, in which he succeeded, perfecting himself by copying Sir *Peter Lely*. He was afterwards page to *Charles I.* in whose presence he was married to *Anne Shepherd*, who like himself was remarkable for her diminutive size, each of them being only three feet ten inches high. *Waller* has celebrated the nuptials of these *Dwarfs* in one of his prettiest poems. *Gibson* had attained such excellence, that a picture of the man and lost sheep painted by him, and much admired by the king, is said to have been the cause of *Vanderdort's* death. The small couple had nine children, five of whom lived to maturity, and were of a proper stature. *Richard*, the father, died in the 75th year of his age, and was buried at *Covent-Garden*: His little widow lived till 1709, when she was 89 years old.

GIBSON, (*William*) nephew of the famous dwarf, whom we have already mentioned, was taught by him and Sir *Peter Lely*, and copied the latter happily; but chiefly practised miniature. He died of a lethargy in 1702, at the age of 58, and was buried at *Richmond*.

GUERCINO, of *Bologna*, deservedly acquired great reputation for the true characteristic expression given to most of his performances, though he is not always correct. He died in 1667, and in the seventy-seventh year of his age.

GUIDO RENI, was born at *Bologna*, in 1575, and having learnt the rudiments of painting under *Denis Calvert*, a *Fleming*, he completed his studies in the school of the *Carracci's*. *Guido* happily blended the instructions of both his masters, with the excellencies of *Albert Durer*; and accommodating the whole to his own peculiar graceful manner, attained

tained great perfection in the heads of his portraits. He received great honours from all the cardinals and princes of *Italy*; as also from *Lewis XIII. of France*, *Philip IV. of Spain*, and *Uladislaus, King of Poland and Sweden*. He lived in great splendor both at *Bologna* and *Rome*, and was only unfortunate in his immoderate love of gaming, by which in his latter days he reduced himself to the most abject poverty. By reflecting on his imprudence, and the consequent misfortunes, he brought on him a lingering disorder, which terminated his melancholy existence in the year 1642, and 67th of his age.

H E M S K I R K, (*Gilbert*) was a native of *Haarlem*, and scholar of *de Grebber*, but lived in *England*, where he painted what were called pieces of humour; such as drunken scenes, Quakers meetings, wakes, &c. He was patronized by lord *Rocheſter*, and died in *London*, 1704.

H O L B E I N, (*Hans*) The year and place of this great artist's nativity have been contested; yet it is certain that the former happened in 1498, and the latter most probably was *Basil*. His father was a painter of great eminence at *Augsburg*, under whom, and by his own industry he made such rapid progress in the art of painting, as attracted the notice of the celebrated *Eraſmus*. The earl of *Arundel* returning from *Italy* through *Basil*, saw his works, was charmed with them, and advised him to go to *England*. At first *Holbein* neglected this advice; but in 1526 his family and the froward temper of his wife encreasing, and his business declining, he determined on that journey. *Eraſmus* gave him recommendatory letters to Sir *Thomas More*, with a present of his own picture by *Holbein*, which he assured the chancellor was more like than one drawn by *Albert Durer*. *Holbein* was

was kindly received by *More*, and was employed by him for near three years, drawing the portraits of Sir *Thomas*, his relations and friends. King *Henry* the VIIIth. visiting the chancellor, saw some of those pictures, and expressed his satisfaction. Sir *Thomas* begged him to accept whichever he liked, but he enquired for the painter, who was introduced to him. *Henry* immediately took him into his own service, and told the chancellor, that now he had got the artist, he did not want the pictures. An apartment in the palace was immediately allotted to *Holbein*, with a salary of 200 florins, besides his being paid for his pictures. His works were extremely numerous, some of them were painted in oil, and others in distemper and water colours; the latter of which he had never practised till he came to *England*, where he learned it of *Lucas Cornelli*, and carried it to the highest perfection. He was conspicuous likewise for his peculiar talent of inventing designs for *Engravers*, *Sculptors*, *Jewellers*, &c. He remained here till his death, which was occasioned by the plague in the year 1554, in the fifty-sixth year of his age.

H O N T H O R S T, (*Gerard*) was born in 1592, at *Utrecht*, and instructed in Painting by *Bloemart*, but compleated his studies at *Rome*, where he stayed several years, and was peculiarly excellent in night pieces and candle lights, of which *Rubens* was a great admirer. On his return he married well, and being a fair character, was remarkable for the number of his disciples of rank. *Saunders*, who was one, says, they were twenty-eight at the same time, who each paid him an hundred florins yearly. King *Charles* invited him to *England*, where in the space of six months he drew various pictures, for which he was rewarded with three thousand florins, a service of plate for twelve persons, and a horse; and though he
returned

returned to *Utrecht*, he continued to paint for the King. The close of his life was employed in the service of the Prince of *Orange*, for whom at *Ryswick* he painted a chamber with the habits, animals, and productions of various Countries, and received 8000 florins for his labour. He died at the *Hague* in 1660.

HUYSSING, (*Hans*) born at *Stockholm*, came over into England in 1700, and lived many years with *Dahl*, whose manner he imitated and retained.

JANET, (*Francis*) was the most celebrated French painter of the sixteenth century. He excelled chiefly in miniature and portrait.

JORDANES, (*James*) one of the most eminent artists of the *Netherlands*, was born at *Antwerp*, in 1594. He was a disciple of *Adam Van Ort*, whose daughter he married, and of the celebrated *Rubens*. He died in 1678.

KNELLER, (*Sir Godfrey*) was born at *Lubeck*, in *Lower Saxony*, in the year 1647, being at first designed for a military life he was sent to *Leyden*, where he applied to mathematics and fortification; but the predominance of nature determined him to painting; his father acquiesced and sent him to *Amsterdam*, where he studied under *Bol*, and had some instructions from *Rembrant*. In 1672 he went to *Italy*, and two years after came to *England*, without intending to continue here, but to return through *France* to *Venice*. He was recommended to Mr. *Banks*, a merchant, and *Godfrey* drew him and his family: The pictures pleased. Mr. *Vernon*, secretary to the Duke of *Monmouth* saw them, & sat to the new Painter, and obtained his master's picture by the same hands.

hand. The duke was so charmed that he engaged the King, his father, to sit to *Kneller*, at a time that the Duke of *York* had been promised the King's picture by *Lely*. *Charles* unwilling to have double trouble, proposed that both the artists should draw him at the same time. *Lely* as an established master, chose the light he liked; the stranger was to draw the picture as he could; he however performed it with such facility and expedition, that his piece was in a manner finished, and a good likeness, when *Lely's* was only dead coloured. This success fixed *Kneller* here, where he continued in great reputation, which the series of his portraits fully evinces. *Charles II.* sent him to *Paris* to draw *Lewis XIV.* but died in his absence. *James II.* was equally favourable to him. King *William* distinguished *Kneller* still more; for that prince he painted the beauties at *Hampton-Court*, and was knighted by him in 1692. He was likewise patronized by Queen *Anne*, as also by *George I.* who made him a Baronet. He died October 27, 1723, and was buried at *Whitton*, but a Monument was erected to his memory in the north aisle of *Westminster-Abbey*.

LE BRUN, (*Charles*) was born at *Paris* in 1620. His father was a common carver, and was employed in the gardens of the hotel *Seguier*, where he frequently took his son to copy designs after him. *Monsieur Seguier*, one day walking in his garden, observed the lad designing with such facility and taste for one of his years, as gave just hopes of a rising genius; he therefore placed him under the direction of *Simon Vouet*, and afterwards sent him to *Rome* to compleat his studies. The unrivalled excellence which *Le Brun* soon attained, proved the chancellor's hopes to have been well founded. His principal works are the ceilings of the gallery, and grand staircase at *Versailles*, and his history of *Alexander*
the

the *Great*. He died at the *Gobelins*, of which he was superintendant, in the seventieth year of his age.

L E L Y, (*Sir Peter*) was born in *Westphalia*, in the year 1617, and received the early part of his education at the *Hague*, but was afterwards committed to the care of *De Grebber*, of *Haarlem*. He came into *England* in 1641, and pursued the natural bent of his genius in landscape with small figures, and historical compositions; but finding the practice of painting after the life generally more encouraged, he applied himself to portraits, with such success, that in a little time he surpassed all his contemporaries in *Europe*. *Sir Peter* was recommended to the favour of King *Charles I.* by *Philip*, earl of *Pembroke*, then lord chamberlain of his household, he was also much in esteem with *Charles II.* who made him his painter, and conferred the honour of knighthood upon him. He died of an apoplexy as he was drawing the dutchess of *Somerset*, 1680, in the 63d year of his age. He was buried in the church of *Covent Garden*, where is a monument with his bust, by *Gibbons*, and a latin epitaph by *Flatman*. His collection of pictures and drawings was magnificent, and was sold by auction, which lasted forty days, and produced the sum of 26,000*l.* He left besides an estate in land, of 900*l.* a year.

M A B U S E, (*John*) according to some authors was born in *Hungary*, but others make him a native of *Mabeuges*, a little town in *Hainault*. He had the two defects of his cotemporary countrymen, stiffness in his manner, and drunkenness; yet by his indefatigable industry he acquired great proficiency in many parts of his profession. While he was in the service of the marquis *de Veren*, the Emperor *Charles V.* was to lodge at the house of that lord, who made magnificent preparations

preparations for his reception, and among other expences ordered all his household to be dress'd in white damask. *Mabuse*, when the taylor came to take his measure, desired to have the damask, under pretence of inventing a singular habit. He sold the stuff, drank out the money, and then painted a suit of paper, so like the damask, that it was not distinguished as he marched in the procession, between a *Philosopher* and a *Poet*, other pensioners of the marquis, who being informed of the trick, asked the emperor which of the three suits he liked best : The prince pointed to *Mabuse's*, as excelling in whiteness, and the beauty of the flowers; nor did he, till convinced by the touch, doubt of the genuineness of the silk. At what time *Mabuse* came into *England* is uncertain, as is also the time of his death; but that he was here, the portraits of prince *Arthur*, prince *Henry*, and princess *Margaret*, when children, now in the china closet at *Windfor*, are sufficient confirmation.

MARATTI, (*Carlo*) the favourite Italian painter of *Pope Clement XI.* was born at *Camerino*, in 1625, and was a pupil of *Andrea Sacchi*. In his madonas he stands unrivalled. His expressions were admirable, his ideas happy, and full of majesty. He was also eminent in history, allegory, architecture, and perspective. He died at *Rome*, on the 15th of December, 1713, in the 87th year of his age.

MIERIS, (*Francis*) was a native of *Leyden*, where being confined for debt, he died in prison, in the year 1683, and the 25th of his age. His pictures are extremely rare and of great value.

MORE, (*Sir Antonio*) of *Utrecht*, was a scholar of *John Schorel*, but he seems to have studied the manner of *Holbein*. He painted many portraits
of

of Queen *Mary*, and remained in *England* during her reign, and was much employed, but having neglected to write the names on the portraits he drew, most of them have lost part of their value, by our ignorance of the persons represented. On the death of Queen *Mary*, he went to the court of *Spain*, and was greatly caressed, but afterwards fell into disgrace; upon which he retired to *Utrecht*. He died at *Antwerp* in 1575, in the 56th year of his age.

MYTENS, (*Daniel*) a native of *Holland*, but at what time he left the *Hague* and came into *England*, or under whom he studied is not certain, though his works are in the style of *Rubens* and *Vandyck*. He drew several portraits of persons belonging to the Court of King *James*, but was not formally employed as the King's painter, 'till the reign of *Charles*. *Mytens* remained in great reputation until the arrival of *Vandyck*, who being appointed the king's principal painter, the former in disgust asked his majesty's leave to retire to his own country; but the king learning the cause of his dissatisfaction, told him he could find sufficient employ both for him and *Vandyck*. *Mytens* consented to stay, but whether the same jealousy operated again, or real decline of business influenced him, he left *England* soon after, and retired to the *Hague*, where it is probable he ended his days.

MONTAGNA, (*Andrew*) of *Mantua*, who was a disciple of *Jacob Squarcione*, was remarkable for his skill in foreshortening his figures, as well as for the correctness of his designs; but his draperies are formal, and his colours dry. His principal works are his *Triumphs of Julius Caesar*, (now at *Hampton-Court*) which he engraved on nine plates, and was one of the first that practised the art of engraving,

in *Italy*. He died in the year 1517, and 86th of his age.

PALMA, (*Giacomo*) was born at *Serinalta*, in the state of *Venice*, in the year 1508, and was a disciple of *Titian*. His works are not very numerous, as he spent much time in bringing those which he left behind him to great perfection. He resided chiefly at *Venice*, where he died in the 48th year of his age. Young *Palma*, his nephew, was also an eminent painter. He was born at *Venice*, in 1544, and died in 1628. His drawings are much sought after.

POLEMBURG, (*Cornelius*) who is usually styled the sweet painter of little landscapes, was born at *Utrecht*, in 1586, and educated under *Bloemart*, whom he soon quitted to travel into *Italy*. The *Roman Cardinals* were charmed with the sweetness of his works; so was the great duke, but could not retain him. He returned to *Utrecht*, and was greatly admired by *Rubens*, who had several of his performances. King *Charles* invited him to *London*, where he lived in *Archer-Street*, and generally painted the figures in *Steenwick's* perspectives. *Charles* could not prevail on *Polemburg* to fix here; he returned to *Utrecht*, and died there in 1660, at the age of seventy-four.

POUSSIN, (*Nicholas*) born at *Anderly* in *Normandy*, in the year 1599, was the pupil of his own genius, but perfected himself at *Rome*. He was styled the painter of *Men of Wit*; and might also have been called that of *Men of Taste*. Being invited from *Rome* to *Paris*, he fell a victim to envy and party, which made him quit his country, and return back to *Rome*, where he lived poor, but contented. His philosophy raised him above fortune. He died in 1665.

QUIN-

QUINTIN MATSYS, surnamed the *Blacksmith* of *Antwerp*, from his having followed, for upwards of twenty years, the occupation of a Smith. Being in love with the daughter of a painter, who had declared he would give her to no one who was not eminently skilled in the art of painting; *Quintin* applied himself to the study of it, with such indefatigable ardor, that he soon became a capital artist. The first portrait he did, was that of his mistress, whom he obtained in marriage a short time after. He died about 1529.

RAFAELLE, (*Sancio D'Urbino*) prince of the modern painters, was born in 1483, and was instructed in the art of painting by his father, and *Pietro Perugino*. He is universally admired for his choice of attitudes, the suitableness of his drapery, and his happy expression. These and the inimitable sweetness of his pencil, obtained him the epithet of the *Divine Rafaele*. His principal works are at *Rome* and *Florence*, except his *Cartoons*, that were formerly at *Hampton-Court*, but which are now at *Buckingham-House*. His death, which happened in the year 1520, and 37th of his age, was occasioned by a malignant disorder, which his innate modesty, strengthened by his hopes of obtaining a cardinal's cap, prevented him from disclosing to his physicians.

REMBRANT, (*Van Rein*) of a village near *Leyden*, born in 1606, was a disciple of *Lasman*. He did not attach himself to the correctness of design, or the taste of the antique, but wholly to the force and imitation of nature, so that he excelled most in portraits. *Rembrant* was also an eminent engraver, and his prints, as well as pictures, are numerous and universally admired. His *claro-obscuro* is peculiarly judicious. He died at *Amsterdam* in 1688.

ROMANELLI, (*Gio Francesco*) born at *Viterbo*, in 1617, was a pupil of *Pietra da Cartona*. He was a skilful designer, and a good colorist, and died at the place of his nativity, in 1662.

ROMANO, (*Giulio*) the greatest artist, and most universal painter of all the disciples of *Rafaele*, was born at *Rome*, in the year 1492. *Rafaele* not only admired but esteemed him, and left him a considerable legacy, upon condition that he should assist in finishing such things as he left imperfect. *Romano* continued several years at *Rome*, after the death of his master; and by the directions of *Pope Clement VII.* painted several admirable pieces in the Hall of *Constantine*, and other public places. His principal performances are at *Mantua*, where he was sent for by the marquis *Frederico Gonzaga*; and where a magnificent palace was erected, and ornamented after his designs, by which he rendered his name eminently illustrious as an architect, and immortal as a painter. He died at *Mantua*, in the year 1546, and 54th of his age. His most distinguished disciples were *Primatice*, who went to *France*; and *Rinaldi*, who died young.

RICCI, (*Marco and Sebastian*) *Marco* who was excellent in land storms and ruins, disagreeing with *Pelegri*, while he resided here, went to *Venice*, and persuaded his uncle *Sebastian*, who had been *Pelegri*'s master, to come over to *England*, where he was soon preferred to the disciple. *Ricci*'s works are still admired, though there is little excellence in them; his coloring is chalky and without force. He painted the chapel at *Bulstrode*, at *Burlington-House* the hall and some ceilings are by him. *Ricci*, and *Cassini*, another painter here at that time, passed off several of their own compositions as the works of greater masters. *Sebastian* painted the altar piece

piece in the chapel of *Chelfea* college; but left *England*, on finding it was determined that Sir *James Thornhill* should paint the cupola of *St. Paul's*. *Marco Ricci* died at *Venice* in 1730.

ROUSSEAU, (*Jacques*) of *Paris*, studied first under *Swanevelt*, and then improved himself by a journey to *Italy*. On his return home he was employed at *Marly*, but being a protestant he quitted his work on the persecution of his brethren, and retired to *Switzerland*, and from thence to *Holland*. He was invited into *England* by *Ralph*, duke of *Montague*, to adorn his new house in *Bloomsbury*, where he painted much, and had the supervisal of the building, for which he was allowed an annuity of 200*l*. He received it but two years, dying at the age of 68, in the year 1694.

RUBENS, (*Sir Peter Paul*) who perhaps is the only artist that attracted the suffrages of every rank, and whose pictures were equally adapted to please the ignorant and connoisseurs, was born at *Cologne*, in 1577. Great care was taken of his education, he learned and spoke latin in perfection. The countess of *Lalain* took him for her page, but he had too elevated a disposition to throw away his talents on so dissipated a way of life. He quitted that service, and his father being dead, his mother consented to let him pursue his passion for painting. *Toby Verhaest*, *Adam Van Oort*, and *Otho Venius*, were his first masters. At the age of twenty-three, *Rubens* set out for *Italy*, and entered into the service of the duke of *Mantua*, who sent him to *Rome*, to copy the works of the great masters. The reputation of *Titian* and *Paul Veronese*, drew *Rubens* to *Venice*; there he was in his element, in the empire of colours. The consummate abilities of *Rubens* could not fail to create

many enemies, and vaunting competitors. *Abraham Janssens* challenged him to a trial of their art; *Rubens* replied, he would engage with him, when *Janssens* had proved himself worthy to be his competitor. A more friendly offer was rejected by him with equal wit. A chymist tendered him a share of his laboratory, and of his hopes of the philosopher's stone. *Rubens* carried the visionary into his painting room, and told him his offer was dated twenty years too late, "for so long it is, said he, since I found the art of making gold with my palate and pencil". *Rubens* not only stood unrival'd as a painter, but was equally eminent as a statesman and scholar. At *Antwerp*, his various talents were so conspicuous, that he was pitched upon to negotiate a treaty of peace between *Spain* and *England*, in which he had the honour of succeeding. Neither *Charles* nor *Rubens* overlooked in the *Ambassador*, the talents of the painter. His principal performances are in the *Banqueting-House* at *White-hall*, the *Escorial* in *Spain*, and the *Luxemburg Galleries* at *Paris*, where he was employed by *Queen Mary of Medicis*. At each of those three courts he had the honour of knighthood conferred upon him, besides several magnificent presents, in testimony of his extraordinary merits. He died of the gout in his own country in 1640, and in the 63d year of his age.

RUSSELL, (*Theodore*) was born in 1614. He lived nine years with his uncle *Cornelius Jansen*, and afterwards with *Vandyck*, whose pictures he copied very tolerably in small panels. He was chiefly employed in the country, in the families of the earls of *Essex* and *Holland*; and was a lover of his ease and his bottle.

SCHIAVONE, (*Andrea*) of *Sebenigo*, born in 1522, was endowed with great natural abilities, but unfortunately his parents were not in circumstances to afford him a master, therefore being obliged to work for his daily subsistence, he could not spare time to perfect himself in design; but that defect was so well covered with the singular beauty and sweetness of his colors, that *Titian* employed him in the Library of *St. Mark*, at *Venice*. He did many excellent pictures, and succeeded most in women, old men's heads, draperies, &c. He died at *Venice* in 1582.

STEENWYCK, (*Henry*) was son of the famous painter of architecture, and learned that manner of his father. At what time he came to *England*, or when he died, we have no account. It is certain he worked for King *Charles*, as appears by his name and date on the picture of *Frobenius*, which he altered.

STONE, (*Henry*) generally called *Old Stone*, to distinguish him from his brother *John*, was son of the most eminent statuary in the reign of *James I.* After the death of his father, he carried on, in conjunction with his brother *John*, the business of statuary; but addicted himself chiefly to painting, having spent the early part of his life in *Italy*, in studying the *Italian* masters, of whom he was an excellent copyist, as also of *Vandyck*. He died August 24, 1663, and was buried in *St. Martin's*, where a monument was erected by his brother.

TENIERS, (*David*) the name of two famous painters of *Antwerp*. The one died in 1649, and the other in 1664; the former was called *old*, the latter *young*, to distinguish them from each other. *Old Teniers* at first painted after the manner of *Rubens*, which he learnt

learnt during his travels in *Italy*; but on his return to *Flanders*, he painted drunkards, chymists, peasants, &c. which he performed with great force and truth. Young *Teniers* painted also in the same style. *Lewis XIV.* who was accustomed to have the most capital paintings, would not suffer their pictures to be in his apartments.

THORNHILL, (*Sir James*) who succeeded *Verrio* in the decorations of our palaces and public buildings, was born at *Weymouth*, in *Dorsetshire*; was knighted by King *George I.* and was elected to represent his native town in parliament. His chief works were, the dome of *St. Paul's*, an apartment at *Hampton-Court*, the altar piece of the chapel of *All Souls*, at *Oxford*; another for *Weymouth*, of which he made them a present, the hall of *Blenheim*, the chapel at lord *Oxford's*, at *Wimpole*, in *Cambridgeshire*, the saloon and other things for *Mr. Styles*, at *More-Park*, and the great hall at *Greenwich* hospital. By the favor of the earl of *Halifax*, *Sir James* was allowed to copy the cartoons, then at *Hampton-Court*, and which are now at *Buckingham-House*; on these he employed three years. He executed a smaller set, of one fourth part of the dimensions. The larger set sold for 200l. and the smaller for seventy-five guineas, and were purchased by the duke of *Bedford*. *Sir James* being afflicted with the gout, and his legs swelling, set out for his seat at *Thornhill*, near *Weymouth*, where four days after his arrival he expired in his chair, May 4, 1734, aged fifty seven, leaving one son named *James*, who was appointed serjeant painter, and painter to the navy; and one daughter, married to that original genius, *William Hogarth*.

TINTORET, (*Giacomo Robusti*) was born at *Venice*, in 1512, and called *Tintoret* because the son of

of a dyer. He was a disciple of *Titian* who being jealous of the brilliant genius of his pupil, dismissed him from his family lest he should become his rival. *Tintoret* however still followed *Titian's* manner of coloring as the most natural; and studied *Michael Angelo's* taste of design, as the most correct. He succeeded in both; and by the prodigious number of his performances, acquired a great reputation throughout *Europe*. He died at *Venice* in 1594, in the 82d year of his age, leaving one son named *Dominico*, who professed the art of painting, and died in 1637.

TITIAN, a descendant from the ancient family of the *Vicelli*, was born at *Cadore*, in the *Venetian Territories* in the year 1477. He was a pupil of *Gio. Bellino*, at the same time that *Giorgione*, was under his tuition, but improved himself more by the emulation that was between him and his fellow disciple, than by the instructions of his master. He painted several portraits of the *Emperor Charles V.* who honoured him with knighthood, and granted him a considerable pension out of the chamber of *Naples*; to this the *Emperor* added many other marks of liberality and respect, that excited the jealousy of his courtiers, which is said to have occasioned the following retort from him, "I can always provide myself with courtiers, but many ages may not produce another *Titian*". He was esteemed the most universal genius of all the *Lombard* school, and the most eminent for historical, landscape, and portrait painting. He was of so healthy a constitution, that he never had been sick 'till he was seized with the plague, when he was ninety-nine years of age, of which he died in 1576.

VANDE VELDE, (*William*) the name of two famous painters, father and son, the former who is distinguished by the appellation of the *Old*, was born

born at *Leyden* in 1610, and learned to paint ships by a previous turn to navigation. *William*, the son, was born at *Amsterdam* in 1633, and wanted no master but his father, 'till the latter came to *England*, then for a short time he was placed with *Simon de Vlieger*, an admired ship painter of that time, but whose name is only preserved now by being united to his disciple's. *Charles II.* received the father and son with great marks of favour, and allowed each of them a salary of an hundred pounds per annum. *William* the elder was employed in taking draughts of sea fights, and *William* the younger in putting the said draughts into colors. The father, who was a very able master, painted chiefly in black and white. He was buried in *St. James's Church*: On the grave stone is this inscription; "*Mr. William Vandewelde, Senior, late painter of sea-fights to their majesties king Charles II. and king James, died 1693*". *Vandewelde* the son having painted the junction of the *English* and *French* fleets at the *Nore*, whither king *Charles* went to view them, and where he was represented going on board his own yatch, two commissioners of the admiralty agreed to beg it of the king, to cut it in two, and each to take a part. The painter, in whose presence they concluded this wise treaty, took away the picture and concealed it, ('till after the king's death,) when it was sold for 130 guineas. He died in 1707, aged 74, universally allowed to have been the greatest master that had appeared in his line of painting. *William* the elder, had a brother named *Cornelius*, who like him painted shipping in black and white, was employed by king *Charles* and had a salary. The younger *William* left a son, a painter too of the same style, and who made good copies from his father's works, but was otherwise no considerable performer. He went to *Holland* and there died.

VANDYCK,

VANDYCK, (Sir *Anthony*) the only son of a merchant of *Antwerp*, was born in that city in 1598. He was first placed with *Van Balen*, who had studied as *Rome*; but the fame of *Rubens*, drew away to a nobler school the young congenial artist. The progress of the disciple speedily raised him to the glory of assisting in the works from which he learned. *Vandyck* had a peculiar genius for portraits, which *Rubens* greatly encouraged, and advised him to travel into *Italy*. After a few years spent at *Genoa*, *Venice*, *Rome*, and in *Sicily*, he returned to *Flanders*, where he practised both history and portraits. Hearing the favour king *Charles* shewed to the arts, *Vandyck* came to *England*, hoping to be introduced to the king, but was disappointed, and returned to *Antwerp*, greatly chagrined. The king soon after learning what a treasure had been within his reach, ordered Sir *Kenelm Digby*, who had sat to *Vandyck*, to invite him over. He came, and was lodged among the king's artists at *Black-Friars*, whither the king went often by water, and viewed his performances with singular delight. His majesty himself frequently sat to him, and bespoke pictures of the queen, his children, and his courtiers. He also honoured him with knighthood, and granted him an annuity of 200l. for life. His luxurious and sedentary life brought on the gout, and impaired his fortune. He sought to repair it, not like his master, by the laboratory of his painting room, but by that real folly, the pursuit of the philosopher's stone. Towards the end of his life he married the daughter of lord *Cowry*; but whether he had any disgusts infused into him by his new wife, or whether ambitious of vying with the glory of his master in the *Luxemburg*, Sir *Anthony* soon after his marriage set out for *Paris*, in hopes of being employed in some public work: In these he was disappointed. On his return to *England*, he proposed

proposed to the king, by Sir *Kenelm Digby*, to paint the walls of the *Banqueting-House*, (of which the ceiling was already adorned by *Rubens*,) with the history and procession of the order of the *Garter*. The proposal struck the king's taste ; but as Sir *Anthony's* demands of fourscore thousand pounds were thought very unreasonable, while the king was treating with him for a more moderate sum, the gout and other distempers put an end to his life, in the year 1641, and 42d of his age. He was buried in *St. Paul's*, near the tomb of *John of Gaunt*.

VANSOMER, (*Paul*) The only account to be found of this eminent painter of portraits, is by *Carl Vermander*, who only says that *Vansomer* was living when he wrote, and then resided with his brother *Bernard*, at *Amsterdam*, and is supposed to have come into *England* about the year 1606, between which and 1620, he painted several pieces. He died about the age of forty-five, and was buried at *St. Martin's* in the *Fields*, January 5, 1621.

VERONESE, (*Paolo Caliaria*) born in 1532, was a disciple of his uncle *Antonio Badile* ; and was greatly admired for his copious invention, the majesty and correctness of his compositions, and the beauty of his draperies. He resided chiefly at *Venice*, where he died in 1588, aged 56, leaving two sons, *Gabrielle* and *Carlo*, who joined in finishing several pieces left imperfect by the father, and followed his manner so close in several things of their own, that they were not easily distinguished from those of *Paolo's* own hand.

VERRIO, (*Antonio*) a *Neapolitan*, was invited into *England* by *Charles II.* to draw patterns for tapestry, the manufacture of which was intended to be revived at *Mortlake*; but the king changing his purpose, *Verrio*, was employed in painting the cielings, &c. in *Windsor Castle*, for which he was most liberally rewarded. Great as his majesty's munificence were, it would but barely support *Verrio's* expensive manner of living; he often pressed the king for money, with a freedom which his majesty's own frankness indulged. Once at *Hampton-Court*, when he had but lately received an advance of a thousand pounds, he found the king in such a circle, that he could not approach: He called out, Sir, I desire the favor of speaking to your majesty.—Well, *Verrio*, said the king, what is your request? Money, Sir, I am so short in cash, that I am not able to pay my workmen, and your majesty and I have learned by experience, that pedlars and painters cannot give credit long. The king smiled, and said he had but lately ordered him 1000*l.* Yes, Sir, replied he, but that was soon paid away, and I have no gold left. At that rate, said the king, you would spend more than I do, to maintain my family. True, answered *Verrio*, but does your majesty keep an open table as I do? On the accession of *James II.* *Verrio* was again employed at *Windsor*, in *Wolfey's Tomb-house*, then destined for a *Romish* chapel. The revolution was by no means agreeable to *Verrio's* religion or principles. He quitted his place, and even refused to work for king *William*. From that time he was employed at the lord *Exeter's* at *Burleigh*, and afterwards at *Chatfworth*. At last by persuasion of lord *Exeter* he condescended to serve king *William*, and was sent to *Hampton-Court*, where among other things he painted the great stair-case, and (as *Mr. Walpole* observes) as ill as if he had spoiled it out of principle. His eyes failing him, queen *Anne* gave him a pension of 200*l.*
a year

a year for life, but he did not enjoy it long, dying at *Hampton-Court* in 1707.

VINCI, (*Leonard de*) one of the most able painters of his time, was born of noble parents at the castle of de Vinci near Florence, in 1445. He was a pupil of *Andrea Verocchio*, under whom he made a rapid progress in the art of painting; to which he added a competent knowledge of the Belles Lettres, and the Polite Arts. His principal works were at Florence, and Milan; at the last is his celebrated piece of the Last Supper. L. de Vinci, was also eminently distinguished at Rome, and in France, where he died in the arms of Francis I. in the year 1518, and 75 of his age. His pictures are greatly admired for the expression of the passions, but his colours are weak.

VOSTERMAN, (*John*) of Bommel, a town in Dutch Guelderland, son of a portrait painter and disciple of *Sachtleven*, was a neat and excellent painter of small landscapes in oil; as may be seen by two views of *Windsor*, now in the king's dressing-room there. He came into *England* in the reign of *Charles II.* for whom he painted a chimney-piece at *Whitehall*, and a few other things; but demanding extravagant prices, as 150 and 200*l.* for his pictures, he had not many commissions from court; and being as vain of his expence as of his works, he grew into debt, and was arrested, from which he was freed by his countrymen. He afterwards went to *Constantinople*, but what further became of him is not known.

WISSING, (*William*) was born at *Amsterdam*, and bred under *Dordaens*, an historic painter of the *Hague*, from whence he passed into *France*, and contracted the farbelowed style of that country and age, and came into *England*, and worked for *Sir Peter Lely*, and after whose death he grew into fashion. He drew all the royal family, and particularly the duke of *Monmouth* several times, which ingratiated him with the king and the ladies. *Sir Godfrey Kneller* then the
rising

rising genius, was a formidable rival, but death put an end to the contest in the thirty-first year of *Wissing's* age, who deceased at *Burleigh*, the lord *Exeter's*, in 1687, and was buried at the expence of that earl in *St. Martin's, Stamford*.

WOOTTON, (*John*) scholar of *Wyck*, was a very capital master in the branch of his profession, which was that of painting horses and dogs, which he both drew and coloured with consummate skill, fire, and truth. He was first distinguished by frequenting Newmarket, and drawing race-horses. The prints from his hunting pieces are well known. He afterwards applied to landscapes, approached towards *Gasper Pouffin*, and sometimes imitated happily the glow of *Claud Lorain*. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard and too distinctly marked. He died in January, 1765, at his house in *Cavendish-square*, which he built and had painted with much taste and judgment.

WOVERMAN, (*Philip*) of *Haerlem*, was universally esteemed the most eminent landscape painter of the seventeenth century. He painted chiefly after life, and with such spirit, neatness, and accuracy, that his works, sold at great prices in his life time, but became much more valuable after his decease, which happened in the year 1668, and 41 of his age.

WRIGHT, (*Michael*) a native of *Scotland*, came to London at the age of 16 or 17, and was esteemed a good portrait painter. Two of his most admired works were a Highland laird, and an Irish tory. At *Windfor* is his large picture of *John Lacy*, the comedian, in three different characters; *Parson Scruple*, in the Cheats; *Sandy*, in the Taming of the Shrew; and *Monfieur de Vice*, in the Country Captain. He attended *Roger Palmer*, earl of *Castlemain*, as Steward of his household, on his embassy to the Pope, and at his return was mortified to find that *Sir Godfrey Kneller* had engrossed most of his business. Wright had a fine collection of gems and coins, which were purchased

purchased by Sir Hans Sloane after his death, which happened about the year 1700, in St. James's-street, Covent-Garden. He is buried in that church.

WYCK, (*Thomas Van*) an admired painter of sea-ports, shipping, and small figures, was born at Haerlem in 1616. He passed some years in Italy, and imitated Bomboccio. His best pieces were representations of chymists and their laboratories. He came to England about the restoration. and died in 1688, leaving one son named John Van, who was an excellent painter of battles and huntings, his small figures, and his horses particularly, have a spirit and neatness scarce inferior to Woverman's; the colouring of his landscapes is warm and chearful. Sometimes he painted large pieces, as of the battles of the Boyne, the siege of Namur, &c. but the smaller his pieces, the greater his merit.

ZUCCHERO, (*Frederic*) was born at Vado, in the duchy of Urbino, in the year 1550. He studied under his elder brother at Rome, where he improved himself so much in the space of six years, that without any assistance he painted a picture of Helicon and the Muses for a Roman nobleman. While he was employed by Gregory XIII. to paint the pauline chapel in the Vatican, he fell out with some of his holiness's officers. To be revenged, he painted their portraits with ears of asses, and exposed the picture publicly over the gate of St. Luke's church, on the festival of that saint. But for this exploit he was forced to fly from Rome; and passing into France, he was for some time employed by the cardinal of Lorraine. Thence he went into Flânder, and in the year 1574 arrived in England. Here though his stay was not long, he painted many portraits and some historic pieces. He died at Ancona in 1616, aged 66, leaving the remains of his fortune to his academy at Rome.

F I N I S.

